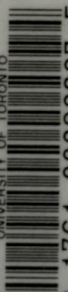


UNIVERSITY OF TORONTO



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A HISTORY OF PAINTING IN ITALY
BY J. A. CROWE & G. B. CAVALCASELLE

VOL. III
THE SIENESE, UMBRIAN, AND NORTH
ITALIAN SCHOOLS



Art. Reprod. C.

Alinari. Photo.

Madonna & Child.

By Pietro Lorenzetti.

A detail from a fresco in the Lower Church of S. Francesco, Assisi.

Art. Painting 759.5
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A HISTORY OF PAINTING IN ITALY

UMBRIA FLORENCE AND SIENA
FROM THE SECOND TO THE SIX-
TEENTH CENTURY BY J. A. CROWE

& G. B. CAVALCASELLE

EDITED BY LANGTON DOUGLAS

IN SIX VOLUMES ILLUSTRATED

VOL. III

THE SIENESE, UMBRIAN, & NORTH
ITALIAN SCHOOLS



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JOHN MURRAY ALBEMARLE STREET
1908



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A HISTORY OF SIENA

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NOTE.

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THE SIENESE, UMBRIAN & NORTH ITALIAN SCHOOLS

CHAPTER I

DUCCIO, UGOLINO, SIMONE, AND OTHERS

WE have traced the progress of the Florentine school from its rise to the close of the fourteenth century. It is time that we should now put on record how Siena came to compete with Florence.

Duccio was the first great painter of the pure Sienese school. His career began later than that of Cimabue, earlier than that of Giotto, and he occupied in the annals of his country almost as much space as they held together in the annals of Florence. He informed the old manner, and created a new one which was second only to that of Florence, but which clung with striking obstinacy to time-honoured forms of composition and old technical methods of execution.

The Lorenzetti, who followed Duccio, acquired some of the practice of the Florentines, and infused into their grand and admirable works some of the spirit of Giotto. They cleared away the barrier which separated the two great schools of Central Italy. But the effort was not long sustained, and Taddeo Bartoli, at the close of the fourteenth century, did little more than postpone the decay of a style which no longer preserved a vital principle.¹

*¹ Simone Martini, as we shall see, was the master who dominated the school of Siena, and imparted to it his own ideals. Grace of line, rich, harmonious colour, an exquisite refinement in the rendering of detail, a hieratic sumptuousness—these were the chief qualities of his art. His influence, both inside and outside of Siena, was considerably more powerful than that of the Lorenzetti. His decorative ideals, preserved in a measure by Bartolo di Fredi and Paolo di Giovanni Fei, were

Confined within a narrow circle, the Sienese remained true to a system of their own, which they corrected and improved without surrendering principles sacred alike from custom and prejudice. In technical treatment especially they followed tradition, bearing in mind Siculo-Byzantine examples, of which they admired the careful execution and the minute precision, as well as the lively colour and elegant ornament. They succeeded in rivalling these models, and making ornament a principal feature in their pictures. They went so far in this path that their draperies, nimbuses, gilt backgrounds, and frames, were stamped with exquisite designs of leaves and branches, with human heads, or arabesques of a more general form, relieved, coloured, and gilt, with all the delicacy of an Eastern style. That, in such a pursuit of detail, the essentials of composition and form should not have sunk at once into complete oblivion is remarkable. The result, however, was a material check to the progress of simplicity and grandeur, by which the perfect subordination of each part to the whole, and the grand development which characterised the Florentines became impossible. It was natural that colour should become a special study under these circumstances. Tempera pictures, though brilliant and vigorous in tone, could hardly attain light scales of harmony, so long as the old system was maintained. This system the Sienese clung to with extraordinary persistence; and we may inquire why they did so, when in fresco they followed other methods. For a people of a gay and lively spirit, the Sienese were much more patient as tempera painters than the Florentines. The reason is to be found in their fondness for ornament, which required time and trouble to work out. Their rivals, of more simple taste, preferred mastery and breadth of handling. A Florentine altarpiece might compel attention at a distance: a Sienese panel required close inspection; but, for this very cause, it demanded more minute finish and more hours of labour. A system which had the advantage of affording time for finish might

fully revived by Sassetta, and maintained by Vecchietta, Giovanni di Paolo, and Neroccio. In the age of Michael Angelo, Benvenuto was loyal to the decorative aim of the Sienese, striving after beauty of pattern, lineal grace and harmony, and decorative splendour, and regarding life-like modelling and anatomical truth as of minor importance.

be essential to the Sienese. It necessarily involved the continuance of old technical methods. These methods may be summed up in a few words. Having prepared their materials with the care peculiar to the oldest painters, and covered their panel with a cloth to keep the joints together, as the artists of every school did in that age, they primed it with a white ground of *gesso* on which the drawing was engraved with great tenuity of line. The flesh tints were then laid on in one general and dense coat of *verde*, covering the light parts as well as those intended to be in the shadow. Upon this universal ground they began to model, by laying in the lights in a copious stippling, seeking the form by the direction of its strokes. Having thus obtained light and shadow by the juxtaposition of the stippling with the original *verde*, they melted the colours together, by working them over and over with excessive labour and patience, till the forms had gained a sufficient amount of rounding. This slow process was facilitated by the peculiar capacity for moistness in the original *verde*. Ruddier tones were now stippled on to the cheeks and lips; high light to the most projecting parts, and the whole was finally fused together by transparent glazes. But nothing that the artist could do sufficed to produce any more than a low key of harmony, because the deep *verde* always absorbed too much light to allow of the quality of brightness and clearness. The stippling never succeeded in creating perfect semitones, so that a sharp contrast invariably existed between the light which was too yellow, and the shadow which remained too green. At first, perhaps, these defects were less visible because of the glazes; but, as in Cimabue's pictures, painted with paler *verde* on the same principle, so in the altarpieces of Siena, these fugitive tints were the first to disappear by abrasion, and the surface was left too green in shadow, too red in the lips and cheeks, too yellow in the highest places. The draperies were produced in another way, where the nature of the colour allowed it, with a general tone, strengthened by deeper glazes of the same in shadow and lighter preparations for the highest lights.¹

¹ With lake reds the white ground was allowed to appear through the superimposed colour; and sometimes transparent dark red shadows thus obtained stood in juxtaposition with blue or yellow lights. The result was clearness and transparence in drapery contrasting advantageously with the flesh tints.

In fresco, the Sieneſe never covered the white intonaco with a general *verde* tint in the fleſh. They merely marked the contours and ſhadows with a reddiſh brown of a liquid texture, or with red lines and pale *verde* ſhadows, mapping out from the firſt diſtinct planes, ſo that light colour never came over dark, and thus Simone and the Lorenzetti produced wall paintings uniting power to brightneſs and clearneſs of ſurface. Rejecting the ſystem which enabled them to be minute, becauſe freſcoes need not be ſeen cloſely, they attained to great perfection, blending the lights and ſemitones into the ſhadows, ſo that at times they had even the defect of flatneſs, obtaining relief by means exactly the reverse of thoſe employed in tempera.

True to the old and typical forms of compoſition which preceded ages had created, Sieneſe painters preſerved alſo a traditional vehemence of action, and diſdained the decorous ſimplicity of the Florentines. Hence we ſee in their pictures an abſence of balance, ſuperfluity or inſufficiency in compoſition as in groups and figures; and movements bold to exaggeration. Stern, ſometimes convulſed, expreſſion and ſtrained motion in males contrasts with a languid or affected tendereſs and grace in females. In the firſt, ſtaring eyes proclaimed fearleſsneſs and maſculine ſtrength, muſcular forms ſuggeſted energy and force. In the ſecond, long parallel lids all but cloſed over the iris, long narrow heads with ſlender frames, or round faces on corpulent ones were characteriſtic. Draperies, otherwiſe maſſive and of a fine caſt, clung to the ſhape and expoſed its peculiarities. Broken, cramped, and ſtrange action of hands and fingers ſupplied the place of natural geſture. The extremities were ſhort, coarſe, muſcular, and bony in males, thin and pointed in females. Superabundance of character in men was the heirloom of earlier art, affected ſofterneſs in women a purely Sieneſe element; and in this reſpect Cimabue furniſhed the model which artiſts of the ſiſter Republic imitated and overdid.¹

*¹ It is now held by ſerious ſtudents of early Italian painting that Duccio, the father of Sieneſe painting, derived inſpiration directly from Byzantine art, and in his later period was affected by Gothic influences. There does not ſeem to be ſufficient evidence to ſupport the concluſion that the early Sieneſe imitated Cimabue.

Simone Martini is one of the painters of Siena who most completely displays these general features, being above all an easel-painter, whilst the Lorenzetti are, as Ghiberti so truly remarked, dramatic creators, with the qualities which in their fullest measure combined to form the greatness of Giotto. The latter, however, gave pictorial expression to the ideas of the age of Dante, and inspired into a new and youthful art the feeling and grandeur which Angelico remodelled into religious pathos, and Masaccio raised to the grandiose; whereas the Sienese sank to mere affectations of grace and tenderness, readorning the old dress with new embellishments, infusing brilliancy into colour and taste into ornament, but never rejecting the oldest cast of types. Based on solid foundations, the Florentine school rapidly advanced to the perfection of the sixteenth century, being led by its admirable comprehension of the laws of distribution and division of space to the study of perspective, whilst the Sienese remained enchained in the fetters of old custom. Yet Siena was not without originality. She rivalled Florence in political independence during the whole of the fourteenth century; and she gave an unmistakable original impress to art at that time. Her architecture, sculpture, and painting were as different as her people from those of Florence; and this difference extended not merely to Siena but to all Umbria. The Florentine was staid and grave, the Sienese gay and lively. A barrier, overleaped perhaps by one painter, parted the masters of the rival republics; and this, to a certain extent, favoured the originality of Siena, which, with less independence, might have lost herself in imitation, and thus failed of that legitimate influence which she wielded in Italy. She remained second to Florence because she created no rival to Giotto, but otherwise she stood on an equality and contended with her for the palm of excellence, Duccio, Ugolino, the Lorenzetti, competing with the Florentines on their own ground, though Siena boasted of no great Florentine within her walls before Spinello and Donatello.¹ Siena, however, may

*¹ It is noteworthy that whilst no great Florentine painter was summoned to work in Siena, in the first golden age of modern painting—that is to say between 1270 and 1348—Sienese artists were given most important commissions in Florence. Artists from the rival republic were commissioned to paint great altarpieces for the

still justly affirm that her influence was, after Giotto's death, more extensive than that of Florence. Orcagna tempered classical grandeur with Sienese gentleness and grace. Traini took lessons from the works, if not from the precepts, of Simone and the Lorenzetti, and combined Florentine with Sienese character. Giovanni da Milano derived from Siena, and perhaps from Simone, his brilliancy of colour, his grace of motion in females, his finish and breadth in draperies and costume, his minuteness and care in exquisite and precise outlines. Lorenzo Monaco and Spinello borrowed something also from the same sources, and set an example to many subordinates, ever ready to receive impressions from any direction. At Pisa—where Sienese painting was always a favourite—local art, though second rate, was derived from that of Duccio and his followers; and Taddeo Bartoli reigned supreme there in the fourteenth century. Siena therefore made an ample return for the profit which she had gained from the sculpture of Niccola and Giovanni. Orvieto owed to her all that she yielded in sculpture or painting; Gubbio, Fabriano, and neighbouring cities produced examples that can hardly be distinguished from those of Siena herself; and, at the close of the fourteenth century, Taddeo Bartoli contributed mainly to the formation of the school of Perugia, which, rising as it were from the ashes of Gubbio and Fabriano, laid the foundation of its greatness, and outliving that of Siena, rivalled in number, if not in quality, the painters of the fifteenth century at Florence. The school which preceded Perugino was impressed with something of Sienese character, which Perugino himself inherited in more abundance than the Florentine. He was a graceful colourist, sometimes affected, and more gentle than severe.¹ Yet Florence in the fifteenth century gave more in quality if less in quantity, and towered then, as ever, over all

two chief churches of the city on the Arno after the Duomo—the churches of the preaching orders then so powerful in Tuscany, S. Croce and S. Maria Novella. Siena had no master so great as Giotto. Nor has such a claim been made for Siena by any competent historian of her art. But in the fourteenth century the Sienese school numbered more artists of the first rank than did the Florentine, and had a wider influence.

*¹ Sienese influence also made itself felt at Bologna, Naples, and in the south of France.

Italy; and if she found in Siena a rival in the fourteenth, she left her behind in the next age, when Ghiberti, Donatello, Brunelleschi, Paolo Uccello, Angelico, Masaccio, Ghirlandaio, showed themselves to be men of more power than Domenico di Bartolo, Sano di Pietro, Benvenuto di Giovanni, Matteo di Giovanni di Bartolo, Girolamo di Benvenuto, Vecchietta, Francesco di Giorgio and Jacopo della Quercia.

No record of Duccio's birth has been preserved.¹ It is vaguely affirmed that his name is in Sienese records of the year 1282.² That he was, in 1285, at Florence³ is certified by a most interesting contract, from which it appears that he bound himself, on the 15th of April, to execute for the company of San Marco, having a chapel in Santa Maria Novella, a large altarpiece of the Virgin and Child, and other figures, for the sum of 150 florins. In this record he is called Duccius and *Duccio quondam Boninsegne* of Siena.⁴ A clause of his contract bound him to pay fifty florins as a fine for non-performance, but it is not known whether he painted an altarpiece for Santa Maria Novella, for no picture of the kind is recorded as having existed there.⁵ He seems to have

¹ A fragment of a picture in the Museum of Nancy induced Signor Gaetano Milanesi to believe that Duccio painted as early as 1278. It bears the inscription: "DUCCIO ME FACIEBAT ANNO D. CIO.CCLXXXIII" (ergo not 1278), a clumsy forgery. The fragment represents a Virgin and Child, and is by Taddeo Bartoli. Vide *Sulla Storia Civile et Artistica Senese*, by GAETANO MILANESI (8vo, Siena, 1862), p. 89.

* The date in the inscription is neither 1278 nor 1283: it seems to be 1274. Duccio was born about the year 1250. His father's name was Buoninsegna. The earliest record that we have of Duccio is of the year 1278, when he was employed by the government to decorate some of the *cassoni* in which public documents were kept (ARCH. DI STATO, SIENA, Biccherna, *Libro d'entrata e uscita, ad annum*, c. 34).

² MILANESI, *Doc. Sen., u.s.*, i., p. 168; DELLA VALLE, *Lett. Sen.*, i., p. 277; VASARI, annot., ii., p. 165.

* Duccio's name is in no record of 1282. It is probable that Della Valle made some mistake. Those early writers certainly err who say that Duccio painted the book cover of the Biccherna of that year, for it was painted by Dietisalvi.

³ Nothing illustrates more clearly the weakness of the Florentine school before Giotto reached maturity than the fact that, in the last two decades of the thirteenth century, the two great churches of the popular preaching orders in Florence sought artists from the rival republic to paint their altarpieces. Ugolino da Siena painted, as we shall see, the altarpiece of S. Croce.

⁴ *Doc. Sen., u.s.*, i., p. 158. The termination Boninsegne induced Tizio (MSS.) to affirm that Duccio was a pupil of Segna.

⁵ This picture is identical with the Rucellai Madonna, long attributed to Cimabue. [See vol. i., pp. 189-93.] Even critics who accept the late traditions

been at Siena in October, 1285,¹ and to have been paid for the ornament of one of the books of the Biccherna,² being apparently appointed to an office which up to that date had been filled by the Sienese Dietisalvi.³ He continued in that office at least up to the year 1291, in which payments on that account were made to him.⁴ It is not unlikely that he laboured in Cimabue's company at the mosaics of the cathedral of Pisa in 1301.⁵ In December, 1302, he was engaged on a "Majesty" for the altar of the chapel in the Palazzo Pubblico of Siena, the size and importance of which can only be conceived from the sum which he had already received before its completion.⁶

In October, 1308, Jacomo di Gilberti Mariscotti being master of the works of the cathedral, Duccio declared himself ready to undertake the picture of the high altar. He promised, on condition of receiving sixteen *soldi* per diem, to devote his whole time to the execution of that work, the panels and materials being furnished for his use.⁷ He went into harness at once, obtained an advance of fifty gold florins from Jacomo on the 20th of December,⁸ and diligently proceeded to fulfil his contract. Weeks, months, a year, spent in continuous labour had not brought the vast and difficult labour to completion, but, on the 9th of June, 1310,⁹ it was finished and transported amidst public rejoicings from Duccio's painting room in the Casa de' Muciatti, that give other existing works to Cimabue, now accept the general conclusions of J. P. Richter in regard to this picture. See VENTURI, *Storia dell' Arte Italiana*, vol. v., pp. 63-80; AUBERT, *Zur Lösung der Cimabue Frage*, p. 105.

¹ Vasari says Duccio painted an Annunciation in Santa Trinita of Florence. But no such picture exists (VASARI, ed. Sansoni, i., p. 656).

² RUMOHR, *u.s.*, *Forschungen*, ii. note to p. 11. Eight and ten soldi was the price for each book.

³ *Vide ante*, Dietisalvi.

⁴ RUMOHR, *u.s.*, ii., p. 11.

* In 1293 and in 1295 he also painted *tavolette*. For these and other notices of Duccio, see LISINI, *Notizie di Duccio pittore* in the *Bullettino Senese*, vol. v., 1898, fasc. i., pp. 43, etc.

* It has been shown that there are no grounds for the statement that Duccio worked in Cimabue's company on the mosaic at Pisa (see vol. i., p. 185). The countless authors who have quoted this statement of Morrona have not taken the trouble to verify the references of this inaccurate writer.

⁶ Forty-eight livres. See in RUMOHR, *u.s.*, ii., pp. 11, 12.

⁷ MILANESI, *Doc. Sen.*, *u.s.*, i., p. 166.

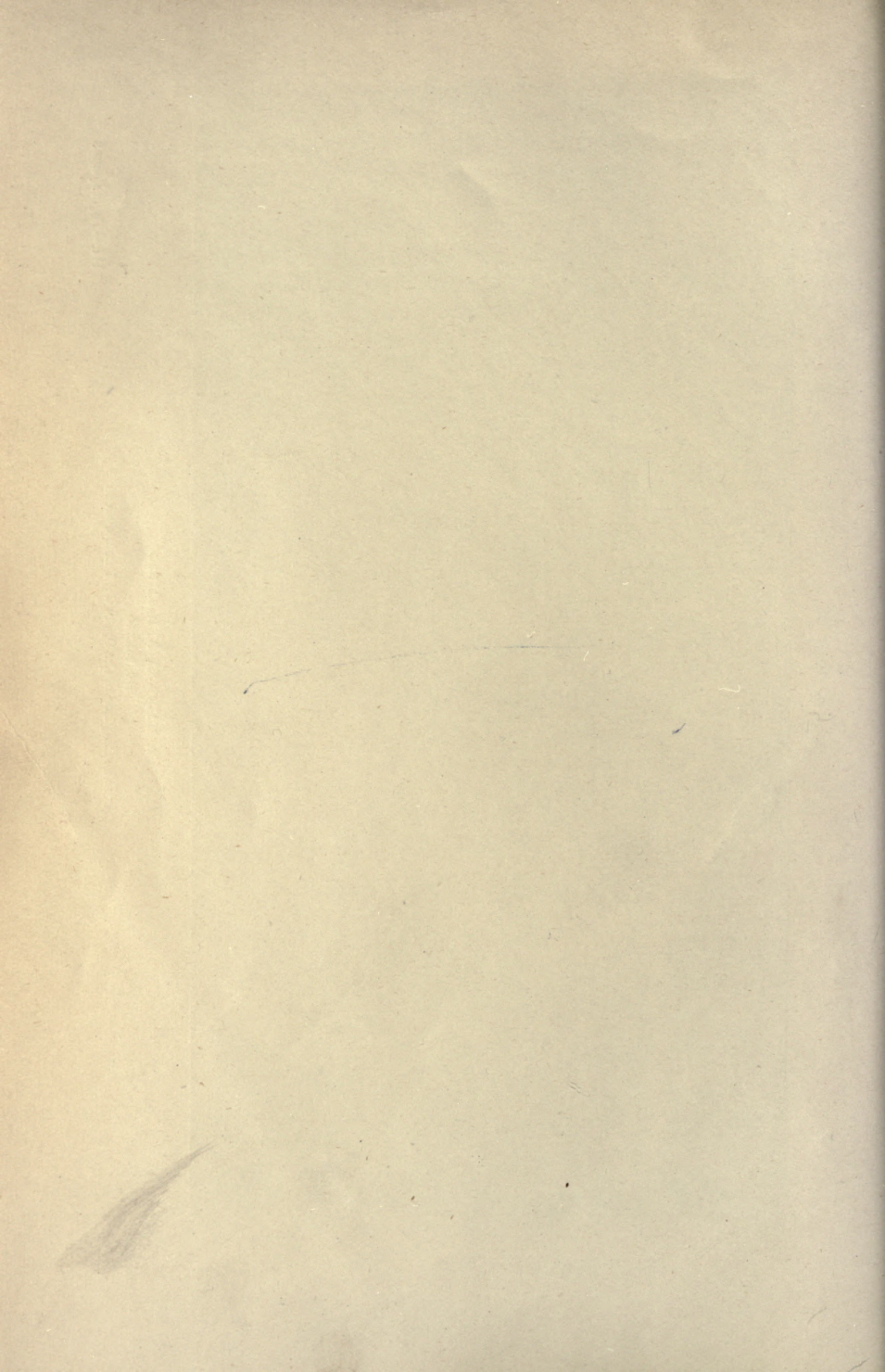
⁸ *Ibid.*, i., p. 170.

*⁹ Not 1310, but 1311.



A MADONNA AND SAINTS
By Duccio

From an altarpiece in the Opera del Duomo, Siena.



outside the gate "a Stalloreggi," to its place in the cathedral.¹ Business was entirely suspended on this festive occasion. All the shops of Siena were closed. The archbishop headed the procession of clergy and friars, the "Nine" of the government, the officers of the *comune* and the people followed with tapers in their hands, and last came, in true Oriental fashion, the women and children, all marching with great solemnity to the sound of trumpets and ringing of bells. Fifty years before the same gay and mercurial people had assigned to the Virgin on the high altar of the Duomo the signal victory of Montaperti, and devoutly laid their pious and grateful offerings at the feet of the Madonna delle Grazie.² Now Montaperti was forgotten and Duccio was the hero of the hour.³

On a surface fourteen feet long and seven feet high the Virgin is represented on a throne holding the infant Christ.⁴ Four angels repose, with their heads on their hands, on the triangular back of the throne. Two more at each side hold the arms with their hands, and a file of six to the right and left form the main body of celestial watchers. In front of these stand saints, whilst before these again, in adoration of the "Majesty" of the Virgin, kneel the four bishops, protectors of Siena.⁵

¹ The Buondone chronicle in DELLA VALLE, *Lett. Sen.*, ii., 68, says the altarpiece cost a sum total of 3000 florins, or about £1000 of our money.

* In the book of the Camarlingo del Comune we find, amongst the records of expenditure for June 1311, mention made of sums paid to musicians who accompanied the procession to the Duomo. See LISINI, *Notizie di Duccio Pittore*, in the *Bullettino Senese*, vol v., 1898, fasc. i., pp. 21, 22.

² An anonymous chronicler (*Doc. Sen.*, i., p. 169) describes the ceremony, and further states that the Virgin of Montaperti, or, as it was called, "degli Occhi Grossi," was removed to the altar of San Bonifazio in the Duomo. See also DELLA VALLE, *Lett. Sen.*, ii., p. 67.

³ His altarpiece did not remain in its place two hundred years. It was removed in 1506 to make room for a bronze tabernacle by Lorenzo di Pietro or Vecchiatta. *Vide* VASARI, ed. Sansoni, vol. i., 656, and MILANESI, *Doc. Sen.*, i., 168.

⁴ Strange that Ghiberti should (*Comment.*, u.s., p. xxvii.) state that Duccio here painted the Coronation of the Virgin. VASARI, who could not find Duccio's altarpiece, and admits that he knows not where it is, repeats Ghiberti's mistake (ii., p. 166). The Saviour is dressed in a muslin veil and violet damask tunic, shot with gold; the Virgin in a red tunic, shot with gold and a blue mantle.

⁵ The saints to the left are St. John the Evangelist, St. Paul, and St. Catherine; to the right St. John the Baptist, St. Peter, and St. Agnes. The protectors of Siena are: St. Savinus and St. Ansanus to the left, and St. Crescentius and St. Victor to the right.

On the front of the hexagonal stool of the throne Duccio wrote his name.¹

This was not, however, an altarpiece intended to be seen frontwise only. It was visible from both sides. Having depicted on the one hand the "Majesty," Duccio divided the surface of the opposite face into twenty-six parts, devoting two thrown into one to the two principal scenes of the Passion. Then, starting from the left, where, on a panel twice as high as its neighbour, he placed the Entrance of Christ into Jerusalem—he unfolded the whole of the melancholy tragedy down to the meeting of Emmaus. The central composition in the upper course is a Crucifixion, and in the pediment are eighteen scenes illustrative of the Saviour's history after the entrance into Jerusalem and before His Ascension.² Dismembered and sawn in its thickness, so that the faces

1 "MATER. SANTA. DEI.
SIS. CAUSA. SENIS. REQUIET.
SIS. DUCIO. VITA.
TE. QVIA. DEPINXIT. ITA."

The a and u in causa, the t in te, and de in depinxit are now obliterated.

* 2 The great *ancona* of Duccio was originally a Gothic altarpiece with pediments and pinnacles, and was painted on both sides. In it was told the whole story of the lives of Christ and of the Blessed Virgin. The narrative began at the top of the picture, on the side that originally faced the nave.

In the pediments on this side were eight pictures representing scenes from the life of the Virgin. With but two exceptions, all these panels are preserved in the Opera del Duomo at Siena. The subjects of the pictures remaining at Siena are (a) St. John and the other Apostles before the Virgin's House, (b) The Angel announces to the Madonna her approaching Death, (c) The Madonna announces her Death to the Apostles, (d) The Death of the Virgin, (e) The Transportation of Her Body, (f) The Burial of the Virgin. Of the two remaining stories, one, the first of the series, of which the subject is the Annunciation, is in London; the other, a Coronation of the Virgin—which was probably larger than the rest—is missing.

On the main panel, on the side originally facing the nave, is a large representation of the Madonna surrounded by saints and angels. Before her kneel the four saintly protectors of the city. On the predella on this side began the story of Christ's early life. It was continued on the predella of the side facing the choir, and on the main panel on that side beginning at the bottom on the left. The narrative was concluded in the pediments of the altarpiece.

On the two predelle, as we have said, were represented the facts of Christ's earthly ministry. The pictures which formed them were probably fourteen in number, and they were divided from each other by figures of prophets. The first of the series, the Nativity, is in the Berlin gallery, No. 1062a. At Siena are the Adoration of the Magi, the Presentation in the Temple, the Massacre of the Innocents, the Flight into Egypt, Jesus amongst the Doctors, and the Marriage of Cana. In Mr. R. H. Benson's collection are the Temptation, the Call of St. Peter and

are now parted, the "Majesty" of Duccio has been removed from the high altar, and placed in one end of the transepts, whilst the twenty-six scenes forming the opposite side are at the end of the other.¹

This altarpiece, of which the greater part is in good condition, is to Duccio what the Scrovegni chapel at Padua is to Giotto. It serves to characterise the manner of the great reformer of the school of Siena, and to show what vigour and perfection he introduced. Continuing an old art, of which he religiously maintained the time-honoured forms, Duccio set an example, from which his successors hardly ever deviated.

In the distribution of the principal scene of his altarpiece, in the prominent stature of the Virgin Enthroned in the midst of a

St. Andrew, Christ and the Woman of Samaria, and the Resurrection of Lazarus. At the National Gallery are the Transfiguration and the Healing of the Man Born Blind.

On the main panel on the side facing the choir were twenty-six panels representing scenes from the Passion. The series began, as we have seen, at the bottom of the panel, taking up the narrative of Christ's life just where the last picture of the predella on that side left it off. The last picture of this predella was the Resurrection of Lazarus; the first of the series on the main panel, the Entry of Christ into Jerusalem.

In the pediments above the main panel were represented eight scenes of Christ's life after the Resurrection. Of these there still remain six in the Opera del Duomo at Siena—Christ appearing to the Apostles at Bethany, Christ appearing to St. Thomas, Christ at the Lake of Tiberias, Christ bidding the Disciples to go out into all the World, Christ appearing to the Disciples on the Mountain in Galilee and the Descent of the Holy Spirit. The other two panels are missing. One of them, a larger panel probably, bore a representation of the Ascension.

My learned friend the Cav. Alessandro Lisini now concurs in my view that there were two predelle to the altarpiece, which adorned a double altar, of the form of the high altar in the Lower Church at Assisi. The Transfiguration in the National Gallery differs slightly in size from the rest of the picture in London, and shows a return to the master's earliest manner. Nevertheless, I have little doubt that it formed a part of the predella on the side facing the *coro*. There are other pictures of one or other of the predelle, which differ just as much from the normal form. There are also other panels in the altarpiece in which we find just as rigid an adherence to the Byzantine traditions. In reverting occasionally in his later periods to his earlier manner, Duccio does not stand alone. We find a similar phenomenon in the achievement of Rembrandt and other great masters.

The four panels in the collection of Mr. R. H. Benson were exhibited at the Burlington Fine Arts Club, at the Exhibition of Pictures of the School of Siena held in 1904, and are fully described in the catalogue of that exhibition.

*¹ The various portions of the altarpiece now at Siena have for the second time found a home in the Opera del Duomo.

triple row of angels and saints, Duccio preserved the order which was considered sacred at his time. Transforming, however, the art of his predecessors, he gave to the Virgin a regular shape and good proportions.¹ The drapery of her mantle is simple and well cast, and her attitude in the carriage of the Saviour graceful and easy. The face of the latter is gentle, plump, and regular, the forehead full, and the short locks curly. A small mouth, eyes no longer expressing terror or immobility in their gaze, contrast favourably with previous efforts at Siena. The action of the infant is natural. The group has more grace than majesty or solemnity, and thus, from the very beginning, the chief peculiarity of the school was apparent. Broad muscular forms, heads generally large in contrast with the frame, round eyes imparting an expression of stern gravity, marked features, massive knotted hair and beards, characterise as of old the figures of Peter and Paul. A wild austerity appears in the features of St. John the Baptist; but face, form, and character are in the mould of the old period. A rational definition of detail in nude articulations and extremities is presented, but a tendency to smallness in hands and feet is noticeable in all the principal figures.² But Duccio was better in females, whose attitudes and proportions are truer and more correct than those of males. A feminine reserve, a soft feeling in the long narrow faces in spite of aquiline profiles, gentleness rather than grace, make them pleasing; whilst draperies of good lines, free from angularity, contribute by their arrangement about the head and frame to the pleasing effect of the whole. Large oval heads, with hair brushed back and bound by cinctures which fling the locks profusely down, a thin neck, slender hands and figures, betray in Duccio a partiality for the consecrated type of angels. Yet even these are improved by softness of features or tenderness of expression; and those whose heads may be seen reposing so confidently on the back of the Virgin's throne are not without charm. A new feeling was thus infused into the antique mould, producing a novel character at times, disclosing

¹ Some charm is gone, owing to the abrasion of the colour in the flesh tints, and to some retouching in oil, not only in the inner parts but also in the outlines.

² For instance, in SS. Peter and Paul, and in the apostles in half-figure above the large panel of the Madonna and Saints.



Art. 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

Alinari, Photo.

Six Saints.

By Duccio di Buoninsegna.

A detail from an altar piece in the Opera del Duomo, Siena.

the earnestness of the struggle for a change at others.¹ Drawn in with excessive firmness, yet with the minutest care, the figures reveal in Duccio the cleanliness of a Dutchman, whilst the exquisite tracery of ornament and embroidery² prove his taste and patience, his anxiety to use none but the very choicest materials. Fused and rounded with the utmost labour, the tones combine powerful colour with lucid softness, but the *verde* underground exercises its usual influence, deepening the lights and glazes, and lowering the general key of harmony. A certain flatness, caused by the absence of sufficient relief, is likewise striking, whilst at the same time the planes of light and shade remain somewhat detached.³ To resume, colour was already the best feature of the school thus founded by Duccio. A characteristic diversity marks the treatment of male and female figures, and ornament is tastefully but abundantly used.

Duccio again gave to the twenty-six scenes of the Passion, forming originally the reverse of the altarpiece, a clear impression of life and power, and displayed talents of a first-rate order; but, had he not exhibited, in the composition, form, action, and character of the persons represented, the exaggeration peculiar to the old schools, he would have been greater. It was not within the scope of his genius, however, to preserve a simple or equal grandeur. Like all those whom he followed or preceded, he had no great mean to guide him, and the decorous simplicity of the Florentines was beyond his ken. In the manuscripts of the twelfth and previous centuries,⁴ in the subordinate scenes which explain or develop the interest of the Crucifixions in early times, in the mosaics of Monreale or the bronze gates of Ravello and San Ranieri at Pisa, the typical compositions which Duccio repro-

¹ The feeblest and slenderest figures in the "Majesty" are the four kneeling protectors of Siena.

² The Virgin's dress in the "Majesty" has embroideries like those of Cimabue and other painters of the period.

³ The altarpiece has been split into seven, and retouched along the flaws; the flesh tones of some heads are rubbed down as in the S. Savinus, the Virgin, the Infant Saviour, and some of the angels. Some of the draperies—the Virgin's mantle, for example—are also injured.

⁴ For instance the *Menologium*, MSS. 1613, at the Vatican and the Barberini *Exultet*, which is executed in the technical manner of the Sienese.

duced are to be found, and the leading genius of the School of Siena is found clinging to the traditions which Florence rejected. Duccio's Christ on the Mount of Olives is remarkable for the same packed company of apostles as that of the Monreale mosaists, differing from it only by the additional boldness of the attitudes. His Christ in the Limbus is the old picture of the Saviour pre-eminent in stature, treading on the prostrate Lucifer, triumphant with the cross and banner as in Manuscripts of the twelfth century. The only change is in the execution and the study of nature which marks the heads. In the *Noli me Tangere*, again, the Redeemer with the triple cross and banner, erect and colossal as in the Capture of the Upper Church of Assisi, is only worthy of attention for a new effort to produce ready action. The vehemence of the early period is still marked in the Magdalen, whose expression is more of grief than longing. Duccio, in fact, repeated the typical episode of the miniaturists, at the very period when the pilgrims to Assisi might admire the beautiful conception of the subject which Giotto had left there. Nothing finer had ever been produced in the olden time than the Marys at the Sepulchre, whether considered in reference to type or to form and action. Duccio could therefore have done no better than to copy it, as he did, representing the angel seated on the tomb and pointing out the way taken by the Redeemer to the holy women, who in a dramatic and sculptural attitude listen to the words. But, before him, the painters of the crucifixes of Santa Marta at Pisa and of Lucca, and those of the Upper Church of Assisi had set the example. In the Deposition from the Cross—where he likewise applied the typical arrangement and distribution known to the painters of the Santa Marta crucifix, the founders of the Ravello gates and the sculptors of Pisa and Lucca—Duccio did not alter a composition marked by dramatic incident and passion, which strangely enough the Giottesques previous to Antonio Veneziano entirely neglected, whilst they preferred, and the Sienese left out, the *Pietà*, a subject admirably treated by Giotto and the Florentines. Without much nobleness of type or character, the Christ of Duccio has suffering features; but a fair intelligence of form and anatomy is displayed. He made no attempt to idealise like Giotto, and contented himself with an imitation of nature's

flesh and bone in somewhat vehement action. Similar force and exaggeration may be traced in the Entombment, where the passion natural to the mother embracing her son for the last time, is rendered in a degree unusually intense. The Magdalen, with her arms outstretched towards heaven, may be studied as the very reverse of that conceived by the Florentines, by Giotto in the Crucifixion of the lower church at Assisi or in the Pietà of the Scrovegni chapel. This figure alone, in its vehemence, might demonstrate that in Duccio an accurate study of nature predominated; that physical force was before decorous passion, religious character an accessory. Old types, well presented in their old garb, but with something beyond the old imitation of nature—more could not be required. That this was the direction of thought in Duccio is shown in a fine composition where dramatic arrangement is combined with realistic action and a great study of nature in the development of muscular details. St. Peter sits in the midst of a group and warms the soles of his feet at a fire. On the left a woman points at him with indignant decision, whilst he shrinks from her objurgations and obviously mutters the denial. The Entrance into Jerusalem—a double panel at the left lower angle of the altarpiece—opens the story of the Passion, and is a faithful imitation of a time-honoured subject, a tasteful miniature in colour and execution. The last scene of the Passion, equal in size to the foregoing but occupying the centre of the altarpiece, is the Crucifixion, in which Duccio may again be compared with Giotto. Here it is at once clear that the two men were of a different artistic fibre. The Christ of Duccio is not the caricature which we find in Deodato Orlandi or others of that time, but it has not the finely chosen form of Giotto. The body hangs supine on the cross; it is long and ill shaped. Suffering is depicted with some realism in a face aged by pain and privation, and the high forehead and brow are contracted by spasms and disfigured by muscular projections. The hair is unkempt. The long, lean, withered figure is outlined with an evident desire to search the anatomy of the nude, and the parts are studied to the detriment of the whole. Yet, as the other figures partake more or less of the same defects, there is still an unity in the picture. The fourteen angels who form a

flight as of birds round the top of the cross, have that strangely vehement action which is always present even in the feeblest of the old models; and this, in Duccio, is not only characteristic of the movements, but of the features. The nude of the thieves is not to be distinguished from that of the Saviour, but we may admire the great force and realism of the figures, and Duccio's display of flesh and muscle in them. Below, the actors are divided into two principal groups somewhat theatrically arranged. To the left the Virgin, a long and slender form, sinks back into the arms of the Marys and women about her, clutching as she swoons, at the Evangelist. To the right a multitude of soldiers, and in front the priests and people.

In the eighteen panels forming the pediment of this portion of the altarpiece, Duccio exhibits the energy and power of a man superior to all in his immediate proximity; but, whether we consider the spirit of his composition, or the minutiae of his technical execution, we see that he was not a creator because he remained true to old typical forms and methods which characterised alike Cimabue and his precursors. More masterly in his work than Cimabue, he gave his countrymen a title to claim and hold the position of colourists. At once the Giotto and Cimabue of his country he was the most dramatic artist that Siena had produced, rivalled in force only by the Lorenzetti, in grace only by Simone.

Duccio's career closes in 1320, after which no record of his existence has been found.¹ The historians of Siena note a

¹ DELLA VALLE (*Lett. Sen.*, ii., p. 69) and the annot. of VASARI (ed. Le Monnier, ii., p. 168) say the latest date of Duccio's life is 1339. They add that Duccio had two sons, Galgano and Ambrogio, but this is manifestly an error, as GAETANO MILANESI would have noted the fact in *Doc. dell' Arte Sen.* To him we owe the statement that nothing is known of Duccio after 1320 (i., p. 168).

* The present editor found a mention of a payment to *Giorgio di Duccio dipintore* in the accounts of the Hospital for 1343. Archivio di Stato, Siena, Spedale, *Entrata e Uscita*, Marzo 13, 1343 (i.e. 1344 present style). See DOUGLAS, *The Exhibition of Early Art in Siena*; in the *Nineteenth Century and After*, November, 1904.

Dr. G. de Nicola has found in a letter of Suarez (*Cod. Barb. Cat. 3050*) a reference to a picture then (1663) in the church of S. Dominic at Carpentras, which bore the inscription: IOHES DVCH DE SENIS ME PINXIT. (see *L'Arte*, Fasc. V., 1906.)

Dr. R. Davidsohn has shown that Duccio died on August 3rd, 1319. See

Virgin and Child by him in San Donato at Siena, inscribed with the words "Duccius Boninsegne de Senis." But this picture has disappeared.¹ A fair remnant of his manner, a small altarpiece of the Crucifixion with the Flagellation and Entombment on the wings in the Brotherhood of the Madonna below the Spedale of Siena, remained long a worthy example of his talent. In conception, composition, forms, types, and spirit this was a picture reminiscent of the altarpiece of the Duomo, and an interesting relic of Duccio. But in October, 1860, the sides had been removed, the centre was regilt and restored, and the whole so remodelled as to deprive it of all value.²

The Academy of Arts at Siena contains of Duccio a Virgin with saints and attendant scenes, damaged and discoloured in many parts, obliterated in others, but still in his manner;³ a Virgin and Child amongst saints, in which his spirit and handling are visible.⁴ The Saviour in Benediction on the central upper gable exhibits the form and character of a Christ in the topmost pinnacle of a complicated altarpiece in the same style, formerly in the chapel to the right of the portal in the Spedale of Siena. This picture bears an inscription on the lower border of the central panel assigning the authorship to Matteo di Giovanni. No one who can compare the altarpiece with those of Duccio,

Repertorium für Kunstwissenschaft, Vol. XXIII., 1900, fasc. iii., p. 313. For further details of Duccio's life, see LISINI, *Notizie di Duccio pittore*, in the *Bullettino Senese*, Vol. V., 1898, fasc. i., pp. 20-51.

¹ MILANESI, *Doc. dell' Arte Sen.*, i., p. 168. It is proved, further, that Duccio was not, as Vasari states, the author of the pavement in the Siena Duomo (*vide* RUMOHK, *Forschungen*, ii., p. 33, and *Doc. dell' Arte Sen.*, i., p. 176), and that he is not the author of the design for the Loggia of San Paolo at Siena (*Doc. Sen.*, ii. p. 93).

*² This picture has since undergone a further process of restoration. Scarcely any trace of Duccio's handiwork now remains.

³ No. 35 of Catalogue. A triptych not intended to close. The Virgin Enthroned holds the Saviour grasping flowers between St. Peter and St. Paul. Two angels form the Virgin's immediate guard. In the pediment are eight busts of saints; above, a Coronation of the Virgin with angels leaning their heads on the throne, and a saint on either side. On the left shutter are the Nativity, the Flagellation, and Christ bearing the Cross; on the right, the Crucifixion, Deposition, and Entombment.

⁴ No. 28 of Catalogue. Half-figures. Right, St. Paul and St. Augustine; left, St. Peter and St. Dominic; above, Christ in Benediction between four angels.

and knows that Matteo di Giovanni¹ lived between 1420 and 1495, will be deceived by this inscription.²

Pictures once attributed to Duccio at Pisa,³ Lucca, and Pistoia,³ have perished; and though Tolomei notices one of his works,⁴ and others are still shown at Pistoia, they may be considered spurious.⁵

One of Duccio's finest works,⁶ a triptych, second only in importance to the altarpiece of the Duomo of Siena, is in the Royal collection.⁷

A small Crucifixion by Duccio, formerly in the Bammerville collection, afterwards in that of the late Mr. Bromley, is most important as giving us an excellent example of a rare master.⁸

¹ Now in the Academy of Arts, No. 47. It is inscribed: "DEL TEMPO DI MATTEO DI GIOVANNI." In a central arched space the Virgin and Child are enthroned between St. John the Evangelist and St. Agnes, St. John the Baptist and St. Mary Magdalen, each of these being in a separate compartment lower than that which the Virgin occupies. The upper course of each of these panels is divided into two, containing, in the centre, Moses bareheaded and David with a diadem; on the right, Jeremiah, Isaiah, Daniel, and Malachi; on the left, Joseph, Jacob, Japhet, and Abraham. The altarpiece is much damaged.

* The first figure on the right is not Jeremiah. He and not Joseph is the first figure on the left.

* ² A very beautiful little work in Duccio's early manner is No. 20 in the Stanza Prima in the Siena Gallery. The form of the throne closely resembles that of the Rucellai Madonna, the most important work of Duccio's first period. The Mother and Child, too, are closely related to the principal figures in the S. Maria Novella picture. See Vol. I., appendix to chap. vi., pp. 187-92.

³ VASARI, i., p. 656.

⁴ TOLOMEI, *Guida di Pistoia*, p. 84.

⁵ Three life-size figures of St. John the Baptist, St. James, and St. Anthony the Abbot in the Academy of Pisa were formerly attributed to Duccio. Another part of the same altarpiece, in the Sala Capitolare of the Duomo, representing St. Michael fighting the dragon, a bishop and S. Raineri, is inscribed: "OPVS DVCCII BONINSEGNE FILII SENENSIS ANTE ANNO MCCCLVII CONFECTVM." Neither of these parts is by the master, but the character of the painting is not unlike that of Lorenzo di Niccolo Gerini.

* ⁶ In the centre panel a Crucifixion with St. John and the Virgin, two angels lamenting above; on the left wing the Annunciation and the Virgin and Child enthroned, attended by angels; on the right-hand wing St. Francis receiving the stigmata, and the Virgin enthroned on the same seat with the Saviour.

⁷ Manchester Art Treasures Exhibition, No. 12.

* Burlington Fine Arts Club, 1904, No. 5.

* ⁸ In the Catalogue of the Exhibition of Sienese Art (Burlington Fine Arts Club, 1904), whilst preserving the attribution to Duccio, I pointed out that "some of the figures recall Segna di Buonaventura." Prof. Venturi (*op. cit.*, vol. v., p. 578 note) now definitely gives this picture to Segna. This picture is now in the collection of the Earl of Crawford.



A TRIPTYCH

By DUCCHIO DI BUONINSEGNA

From a picture in the Royal Collection, Buckingham Palace

The composition is of about twenty figures perfectly preserved, uniting all the qualities of Duccio. It prefigures Simone's style as it may be seen in a picture of the Antwerp Gallery. Another morsel by the master is a pinnacle containing the Saviour crucified, with the Virgin and Evangelist above a picture in the manner of the Bicci, once in possession of Messrs. Lombardi at Florence.

Another picture of interest by Duccio is in the National Gallery, after having been in Pisa and in the collection of Messrs. Lombardi and Baldi at Florence.¹ The Sermon of St. John the Baptist and the two apostles, SS. Peter and Paul,² lately in the

¹ No. 566, the Virgin and Child between St. Dominic and St. Catherine; above, David and six prophets. In addition to these the National Gallery also possesses No. 1139, the Annunciation, the Transfiguration, and No. 1140, Christ healing the blind, under the name of Duccio.

² Nos. 68-70 of the Ramboux collection, now in the Musée des Beaux Arts, Budapest, Salle II., No. 43; panel 0.28.5 high by 0.38. No. 66, St. James and St. John the Baptist, and No. 67, the Magdalen and St. Dominic, formerly assigned to Duccio, and now in the Wallraf Museum at Cologne [* See No. 509, Wallraf-Richartz Museum, Christ and Saints], are by another hand, perhaps Niccolò Segna.

A Madonna with St. Francis, St. Clare, St. Benedict, St. John the Baptist, and St. Bernardino, half length from Christ Church, Oxford, was exhibited at Manchester under Duccio's name (No. 11), but the execution shows the painter to have been Sano di Pietro of Siena. [* This picture was exhibited under Sano's name at the Exhibition of Sienese Art held at the Burlington Fine Arts Club in 1904.]

Della Valle mentions a Virgin and Child with incidental episodes and figures of saints in the convent of Mona Agnese at Siena, and a Madonna in the sacristy of San Francesco of the same city, but these were not signed by Duccio, and the writer cannot be trusted in his judgment of pictures unauthenticated by records (DELLA VALLE, *Lett. Sen.*, ii. p. 75). Neither of these pictures is now to be found.

* In the interesting church of Badia a Isola, between Siena and Colle val d'Elsa, is a large Madonna of Duccio's second period. The Virgin is seated on a stone throne of Cosmatesque design. Her robe is covered with a network of gold lines. The eyes are wider open than in the Rucellai Madonna, and the whole expression of the face not so heavy and mournful. The Child fully clothed is seated on her right arm, His right hand raised in blessing. An angel stands on either side of the throne. In the head of the Virgin there is less modelling than in Duccio's other authentic Madonnas; but nevertheless the picture is probably by his hand. It is of a little later date than the triptych in the Royal Collection, but of an earlier date than the great Majestas of Siena.

In Mr. Pierpont Morgan's collection is a triptych by Duccio. In the central panel is a representation of the Crucifixion. Below the cross stand groups of figures, the Marys and St. John the Baptist, soldiers, scribes, and Pharisees. Above this panel, on the framework, is a representation of Christ in half figure. On the

Ramboux collection at Cologne, now in the Esterhazy collection at Budapest Museum, are by Duccio.¹

side panels are represented St. Augustine and St. Ambrose. This picture belongs to the early part of Duccio's third and final period, his Gothic period. At the beginning of the last century this triptych was in the collection of William Young Ottley. The central panel is 24 inches by 16½ inches wide. The side panels are each 17½ inches by 8½ inches.

In the Saracini Palace at Siena, in the collection of Count Fabio Chigi-Saracini (No. 1236), is an Angel in half figure by Duccio, a small fragment of a larger work.

In Count Stroganoff's collection in Rome is a small Madonna (11 inches by 8½ inches), a work of his first, or Byzantine, period.

Professor P. d'Achiardi has published a reproduction of a Madonna by Duccio which is in the collection of the Contessa Tadini-Buoninsegni at Pisa. It probably belongs to the latter part of his first period (see *L'Arte*, Fasc. V., 1906).

A picture attributed to Duccio in the sacristy of the Abbazia di S. Eugenio, near Siena, is a very much restored school piece.

Madonnas executed by scholars of Duccio are to be found in the gallery at Copenhagen, at Petroio in the Church of S. Giorgio, at S. Cecilia a Crevole (two), in the Pieve of S. Galgano, in the Church of S. Antonio Abate at Montalcino, and in some other churches in the province of Siena, as well as in the collection of the Duchessa G. Melzi d'Eril at Milan and in the collection of the Signori Pannilini at S. Giovanni d'Asso. Of these works, that which is nearest to the manner of the master himself is the Madonna at Copenhagen. The Madonnas of Petroio, S. Cecilia a Crevole, and S. Antonio Abate at Montalcino are probably the work of the same hand. In all of them the eyes are large, round, and with a full iris; the mouth is small, with thick lips slightly turned down at the corners. The ear is large and has a broad lobe. In each picture the child has a snub nose and is in active movement. The most marked peculiarity, however, of this master is his modelling. He obtains stronger effects of modelling than any contemporary master. In covering the robe of the Virgin with a network of gold lines he follows his master's earlier manner.

Count Stroganoff's little Madonna and the Madonnas from the Abbazia di S. Eugenio, S. Cecilia a Crevole, S. Antonio Abate at Montalcino, and the collections of the Duchessa G. Melzi d'Eril and the Signori Pannilini, were shown at the Mostra dell' Antica Arte Senese in 1904.

In the National Gallery is also a Madonna and Child of the School of Duccio (No. 565), which W. Suida attributes to Meo da Siena, believing that the traditional attribution of the Madonna of Città di Castello is correct. But the Madonna of Città di Castello is not by Meo, and has no resemblance to Meo's authentic works. We believe it to be a work of Segna. We are unable to agree with Venturi that the picture in the National Gallery is by the same hand, though there are strong stylistic similarities in the two pictures. The National Gallery Madonna is by some other follower of Duccio who was closely associated with Segna. See SUIDA, *Jahrbuch der Königlich Preussischen Kunstsammlungen*, 1905. VENTURI, *Storia dell' Arte Italiana*, Tom. V, pp. 584, 585.

*¹ In the history of painting Duccio stands between the old world and the new,

Contemporary with Duccio, and, like him, a patriarch of the Sienese school, is Ugolino, respecting whom there are no authentic records. Vasari's statement that he died in 1349, Baldinucci's assertion that he died in 1339, are equally un-

and in a measure belongs to both. His aim was identical with that of his artistic forefathers, the great nameless miniature painters of the second golden age of Byzantine art, and his technique was derived from theirs. He adopted in many cases their types; and in several, but by no means all, of his pictures he followed in his composition the recipes of the Byzantine manuals. And yet even his earliest pictures show some fresh observation of nature, some new conception of a person or an event. In all of them he infuses new life into the old convention. Moreover, his later works reveal distinct traces of the influence of the new Gothic movement, not only in the architectural backgrounds of his pictures, but in certain of his types, and here and there in his draperies. NB

The authors did not attempt to arrange Duccio's works in their chronological order or to trace the gradual development of his art. Since they wrote it has become possible to divide Duccio's career into three distinct periods, which may be styled his Byzantine period, his Roman period, his Gothic period, it being understood that in the second period he was still under Byzantine influence, and in the third period influenced by Byzantine and Roman masters as well as by the leaders of the new movement in Italy.

The peculiarities of the works of Duccio's first period have been already defined in the first volume of this edition (p. 191). In such works as the little Madonna (No. 20) in the Siena Gallery, and the Rucellai Madonna, we note that the eye has a large elliptical iris, that the mouth is askew and turned down at the corners, that the nose is more aquiline than in his later works. Moreover, in these instances the drapery is stiff and angular, and we find in them none of the sinuous flowing lines of the Majestas. The thrones in these early Madonnas are of wood and are seen from the side. They are of a similar type in such earlier pictures of the school as the St. Peter Enthroned, and have an oriental origin.

Of Duccio's second or Roman period we have two authentic examples, the triptych of the Royal collection and the Madonna of Badia a Isola. In this we note that the drawing is freer and more graceful than in his early works, the iris of the eye is smaller, and the drapery less angular. The thrones are of stone, not of wood, and manifest strong Cosmatesque and Roman influence. These pictures differ from the works of Duccio's final period in that we find in them no Gothic forms, no portrayal of strong emotion. They are entirely classical in feeling, as they are in many details of design. There is in it something of the repose and dignity of the antique.

The works of Duccio's last period are Gothic in their general form, as they are in several details of design, and especially in their architectural backgrounds. They are also Gothic in feeling, and we can trace in them a gradual progress in the expression of deep emotion. If we place side by side Duccio's four Crucifixions—the Crucifixion of the Royal collection, those of Mr. Pierpont Morgan and Lord Crawford, and the Crucifixion which forms a part of the great Majestas—we observe a gradual crescendo of feeling, together with an ever-increasing knowledge of the human form. Mr. Pierpont Morgan's is the earliest known work of the master's last or Gothic period. The triptych is already Gothic in form and sentiment. For the

worthy of credit.¹ It is affirmed that one Ugolino, the son of Guarnieri and nephew of Guido Graziani, lived at Siena in 1317; but another record tells of a painter of 1324, Ugolino di Pietro; and copious evidence of the existence of Ugolino di Vieri, a goldsmith, is in the Sienese records of 1329-57.² Vasari has not written about Vieri; and Signor Gaetano Milanese's guess that Ugolino Guarnieri is the painter alluded to is but a guess. Nor, strange to relate, is it at Siena that we must seek for the vestiges of an artist who followed the old style in the spirit of Duccio. It was at Florence that Ugolino laboured most. There his only inscribed picture occupied a place in the church of Santa Croce. During his stay at Florence, Ugolino was employed by the Franciscans of Santa Croce to paint a picture for the high altar, and we may assume that his work was begun after 1294, when Arnolfo laid the foundation of the church. Again, there is reason to believe that Ugolino painted a Madonna on a pilaster of Orsanmichele;³ and as this building is said to have been of great antiquity, and the so-called miracles of that Virgin took place in 1291, we may form some opinion as to the period about which Ugolino painted in Florence.

first time we note the swaying, agitated crowds at the foot of the cross. But the thieves are not included in the picture, and the individuals which form the groups are not so vividly realised as in the two later Crucifixions.

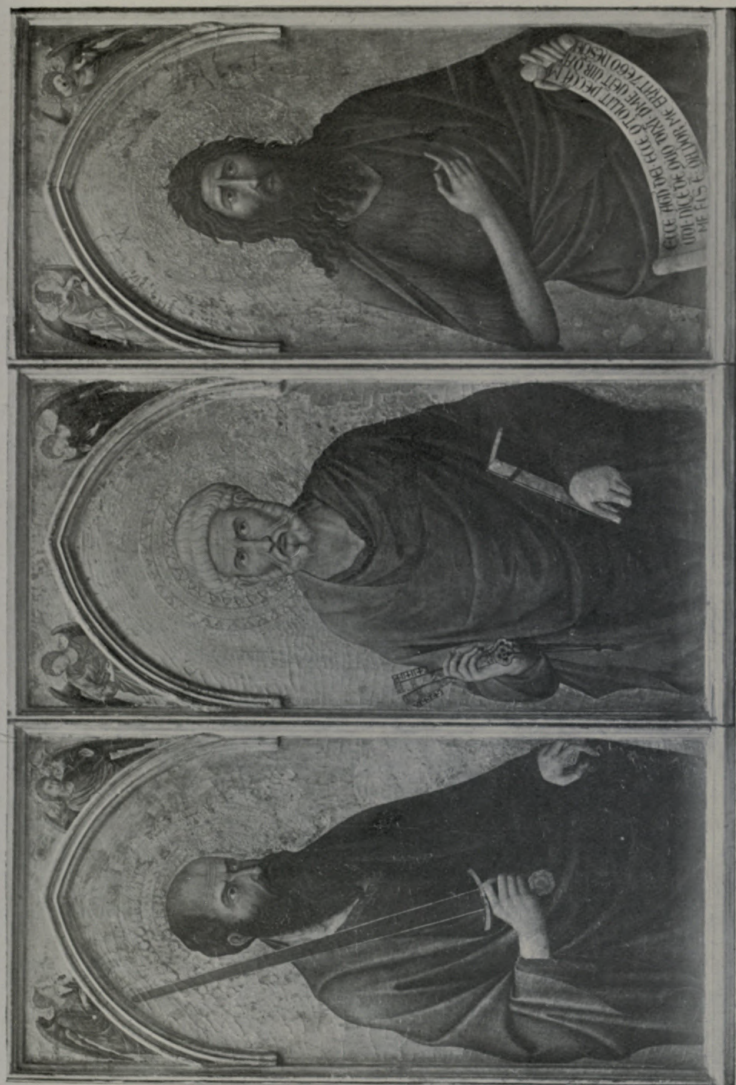
The greatest work of Duccio's last period is, of course, the *Majestas*. In the pictures which composed it are abundant evidences of Gothic influence. In the *Healing of the Blind Man*, for example, in the National Gallery, Duccio has painted in the background one of those Gothic palaces with windows "a colonnelli" which in his day were springing up on all hands in Siena. Moreover, there are few works that are more Gothic in feeling than Mr. Benson's *Temptation*. It has just the same qualities that we find in Lorenzo Monaco's drawings of the *Journey of the Magi* and the *Visitation*. In its eerie mysticism, in its exuberant imaginative power, it recalls to us the reliefs executed by the nameless sculptors of the great French and German cathedrals. And northern and Gothic as is the architecture in the "cities of the world," it is not more Gothic or northern than that near relative of the devil of the northern sculptors, Duccio's "Satan."

¹ VASARI; BALDINUCCI, *u.s.*, iv., p. 125.

² MILANESI, *Della Vera Età di Guido*, etc., *u.s.*, p. 9; Notes to VASARI, ii., p. 20; and *Doc. Sen.*, *u.s.*, i., pp. 35, 210, 213.

* For a full description of Ugolino di Vieri's great work, the *Reliquario del Corporale*, see FUMI, *Il Santuario del SS. Corporale* (Rome, Danesi, 1896), pp. 24-64.

³ Not that which now hangs there.



ST. PAUL, ST. PETER, AND ST. JOHN THE BAPTIST

BY UGOLINO DA SIENA

From a picture in the Kaiser Friedrich Museum, Berlin

The altarpiece of Santa Croce was a truly Sienese production in form, signed in full with the name of Ugolino of Siena.

It consisted of seven oblong panels, lancet-shaped at top, and resting on a predella divided into seven parts; a course of fourteen pieces in niches above the oblongs was surmounted by seven pinnacles. In the centre of the oblongs was the Virgin and Child at the sides, six half lengths of saints, each guarded by two angels. The predella contained: (1) the Last Supper, (2) the Betrayal, (3) the Scourging, (4) the Procession to Calvary, (5) the Deposition, (6) the Entombment, (7) the Resurrection. The fourteen niches above the oblongs each contained the half length of a saint, the pinnacles one saint each.

For years this combination of thirty-five pictures stood above the high altar of Santa Croce. It was removed after a time to a dormitory, where it was seen by Della Valle. Fragments of it afterwards came into the collection of Mr. Young Ottley, which was sold in 1847. In 1878 the whole of the predella, two angels of the oblong course, and six panels of the upper courses were contributed to the Academy Exhibition of Old Masters by the late Rev. J. Fuller Russell.¹ Two panels of the principal course were lent by Cyril B. Harcourt, Esq., and one of the course above by Lord Crawford and Balcarres. Since then the National Gallery has become possessed of two of the predella pieces, representing the Betrayal and the Procession to Calvary.²

¹ They were sold with the rest of the Fuller Russell collection in 1885.

² National Gallery, No. 1,188. Wood, temp., 1 foot 1½ inches high by 1 foot 8¾ inches wide. No. 1,189, same size as foregoing. The pieces belonging to Mr. Harcourt measure 4 feet high by 1 foot 9 inches. The panels of the courses above the oblongs are 1 foot 5 inches high by 1 foot 9 inches; the pinnacles 1 foot 6¾ inches high by 10½ inches. The parts exhibited by Lord Crawford are those which previously belonged to Mr. Davenport Bromley, representing St. Andrew and St. Bartholomew half length. But consult DELLA VALLE, *Lett. Sen.*, ii., p. 202. The pieces exhibited at the Academy in 1878 were numbered 175-90. They are all in tempera on gold ground. The signature beneath the central Virgin, which has been lost, was "VGOLINVS DE SENIS ME PINXIT."

* The detached fragments of the S. Croce altarpiece are now distributed as follows: Three of the principal panels, representing St. John Baptist, St. Peter, and St. Paul—all of which formerly belonged to Mr. Cyril B. Harcourt, and were at one time in the Ottley collection—are now in the Kaiser Friedrich Museum, as well as two of the predella pictures, the Entombment and the Scourging, formerly in the possession of the Rev. E. Meadows Russell. Of the seven predella pictures, two are in the National Gallery, one (the Deposition) in the collection of Mr. H. Wagner.

In these pictures a colour and technical handling, like these of Duccio, Simone, and other Sienese, may be traced. The figures are long and bony, the movements more vehement and exaggerated, than those of Duccio. Following this trustworthy guide we may assign at once to Ugolino an altarpiece with half figures of the Virgin between four saints, with the Saviour in benediction between four angels in the pinnacle, lately in the gallery of M. Ramboux, and, with the exception of the Virgin and Child, now in the town museum at Cologne.¹ It is a piece showing the transition from the style of Duccio to that of Simone and the Lorenzetti.

A crucifix, in which the Saviour is seven feet high, at the Servi of Siena, is assigned to Stefano Sassetta, a painter of the fifteenth century. The manner approaches to that of Sassetta, yet the painting is older and of a style such as we find in Ugolino. It leads us to assign to that artist the repainting of the heads of the Virgin and Child by Guido in the Palazzo Pubblico of Siena.²

A damaged altarpiece in the Sienese form, with the Virgin and Child enthroned between four saints, the Saviour and saints in the gable points, the Ecce Homo and saints in the pediment, is preserved in the sacristy of Santa Croce at Florence, and is like one of Ugolino's works.³

The Last Supper was in the possession of Mr. L. Myers, and the Resurrection belonged to Mr. E. F. White.

Of the half-figures of saints in the upper course, two upon one panel, one is in the possession of Lord Crawford and Balcarres; four, upon two panels, are in Mr. Charles Butler's collection; two, upon one panel, are in the possession of Mr. Langton Douglas, and Mr. H. Wagner and Col. Warner Ottley also own fragments.

*¹ Cologne Museum, No. 508, representing Christ in Benediction, four angels, the Evangelist, St. Peter, St. Paul, and St. John the Baptist. Height of each panel, 13 $\frac{3}{4}$ inches; total breadth, 4 feet 6 $\frac{3}{4}$ inches.

² In the crucifix at the Servi is a small figure, at the base, of a monk in prayer. A crucified Saviour at the Academy of Siena (No. 34 of Catalogue) is flanked by figures of the Virgin and Evangelist. The Magdalen grasps the foot of the cross; the draperies of all the figures and the whole of the Magdalen are repainted. A Calvary, assigned to the school of Siena, at the Louvre, is the usual composition, with the Evangelist on one side, the Virgin fainting in the arms of the Marys on the other (No. 1665. Wood, 0.40 high by 0.71).

³ Of the four saints at the Virgin's sides, one a St. John the Baptist, another St. Francis showing the stigma at his side. The Saviour in the gable point gives the

The colossal Madonna in the tabernacle of Orsanmichele, with the Infant on her knee caressing her and holding a bird, and the glory of eight angels, of whom two in front wave censers, are of the close of the fourteenth century, and Sienese in style, and Lorenzo Monaco is much more likely to have produced them than Ugolino. Nor must it be forgotten that Vasari does not pretend that Ugolino painted an altarpiece representing the Virgin at Orsanmichele, but that he painted a Virgin on a pilaster, a statement which is confirmed by the testimony of Villani.

A Coronation of the Virgin, with angels and saints about the throne, is exhibited in the Academy of Arts at Florence under Ugolino's name.¹ It is said to be the original seen by Vasari on the high altar of Santa Maria Novella.² But the style is that of an inferior artist of the time of Agnolo Gaddi.

Vasari finally alludes to a crucified Saviour, a Magdalen and Evangelist, with two pairs of kneeling monks at the sides, ordered of Ugolino by Ridolfo de' Bardi for his chapel at Santa Croce.³ No such picture exists there now. But a small piece, which may find a place here, is a Crucifixion once in the Toscanelli collection at Pisa, in which the Virgin and Evangelists at the sides of the cross, and the six angels above them, recall the style of Ugolino. Yet it would be rash⁴ to decide for that painter in preference to Duccio.

Another artist of the early school in Siena who remained

benediction: at his sides are St. Anthony of Padua, St. Peter, and St. Paul. An angel is on guard at the extremes of the line. The Ecce Homo in the pediment is between four saints, one of them St. Louis.

* This picture is now in the Museo di S. Croce (No. 8). We do not regard it as from the hand of Ugolino himself. It is by some follower of Segna who had been influenced in some measure by Ugolino.

* ¹ In the most recent catalogue this picture is not given to Ugolino.

* ² This altarpiece was removed by the Dominicans, as theirs was by the Camaldolites of the Convent of the Angeli, for the sake of substituting one by Allori. See VASARI, ed. Sansoni, i., p. 454.

* But in the notes to this passage the late Dr. Milanese confused the history of the two pictures. All note 2 on page 454 really ought to be a continuation of note 1 on the same page. For it was not the S. Maria Novella altarpiece that came into the possession of Mr. William Young Ottley.

* ³ VASARI, ed. Sansoni, i., p. 455.

* ⁴ The difficulty of distinguishing the name of the master arises chiefly from the fact that some parts are repainted, specially the Virgin's dress.

partial to the oldest types, and who is consequently related to Ugolino rather than to Simone or the Lorenzetti, is Segna, who finished for the Biccherna, in 1305-6,¹ a picture, part of which is in the Academy of Arts at Siena.² A better, and hitherto unknown, example of this master is a "Majesty," with angels about the back and arms of the throne and four miniature donors kneeling in the foreground, in the church of Castiglione Fiorentino at no great distance from Arezzo. This picture, in the same form as the "Majestys" of Cimabue in the Rucellai Chapel³ and the Louvre, bears the master's signature, but no date.⁴

The infant Saviour stands and draws together a yellowish veil that covers his mother's head, and with his left hand keeps his own little red mantle about his neck. A certain majesty marks the Virgin's form, and the oval face, broad at the brow and small at the chin, is enlivened by large but regular eyes. Sharp and precise outlines mark the contours and inner shapes, a wrinkle uniting the brow over a long nose somewhat depressed at the end. A fairly proportioned neck supports the head. Thin long-fingered hands, have an additional peculiarity of the Sienese, thumbs resting on no muscular base, and without any apparent bond to connect them with the rest of the parts. Aged features, plump cheeks, and swelling lips, a high round forehead, gazing eyes, and a round balled nose, are marked in the Saviour, whose nude form betrays incomplete anatomical study. The toes are lifeless blocks, the drapery broad in fold, and richly shot with gold lines. The two angels, resting their heads on the back of the throne, now usual in Siena, are here, one of them partly obliterated,⁵ but the frames and features of the celestial messengers, of whom six surround the Virgin, are old and ugly,⁶ the eyes being large and open, the underlips overhanging and the necks slender and long. On the extreme angles of the foreground, St. Gregory,⁷ with a diadem and book, a feeble figure of angular forms, and St. John the Baptist with a protruding lower jaw, stand guardians of

¹ VASARI, i., pp. 653, 654, note.

* ² Nos. 43 and 44. See below.

* ³ We have already shown that there are strong grounds for supposing that the Rucellai Madonna is by Duccio.

⁴ An inscription hitherto concealed by the beading of a black frame reads as follows: "HOC OPVS PINXIT SEGNA SENENSIS."

⁵ That to the left.

⁶ The two angels next to those leaning on the back of the throne are injured.

⁷ At the extreme left.

four donors, whose names are inscribed beneath their kneeling figures: Mona Vanna to the left, behind her husband Goro di Fino, Mona Miglia to the right, behind Fino di Bonajuncta.¹ This well preserved and most interesting example of Segna shows that the master practised the methods common to Ugolino, especially in his method of producing a soft and lustrous surface.²

At the top of the stairs leading into the convent of San Francesco in Castiglione Fiorentino, a not ungraceful Madonna in Segna's manner may be seen.³ There is, however, some affectation of singularity in the Virgin's manner of holding the Infant with her hands between His legs, and the frame of the Child is colossal and ill-designed.

A large crucifix formerly in the Abbey of Santa Fiora at Arezzo is of the same make, and the star-formed panels at the base and summit of the cross are like those of the crucifix in the Servi at Siena.

Segna's inscribed works at the Academy of Siena are four panels representing the Virgin, St. Paul, St. John the Evangelist, St. Bernard, and another saint, all in the lean character peculiar to the master, fine in drapery, and not without an intention of grace in the movement of the Virgin.⁴ Time, however, has much injured the flesh surfaces.⁵

In the National Gallery is a well-preserved crucifix by Segna, with the Virgin and St. John at the sides of the Cross.⁶

The latest record of the artist is a document of 1317, from which it appears that he then had a commission for a picture for the high altar of Lecceto.⁷

A half length of a bishop giving a blessing, once in the Toscanelli collection at Pisa,⁸ bears the impress of Segna's style, likewise a Virgin and Child in San Francesco at Lucignano in

¹ This picture is 9 feet 2 inches high by 4 feet 9 inches.

² In some places the fallen varnish exposes and hardens the parts.

³ This picture the editor was unable to find.

⁴ No. 40 of Catalogue from San Salvatore della Berardenga, near Siena.

⁵ On the sword of St. Paul are the words "SEGNA ME FECIT."

⁶ No. 567 from the Vanni collection at Siena. Wood, 7 feet 1 inch high by 6 feet.

⁷ MILANESI (G.), *Sulla Storia dell' Arte Toscana*, u.s., p. 46.

⁸ This picture is now in Mr. Charles Butler's collection.

Valdichiana, and a Virgin and Child above the ingress to the sacristy of the Servi at Siena.

Two panels in the Siena gallery, representing S. Ansano and S. Galgano, and executed by Segna, according to the catalogue, for the Palazzo Pubblico in 1314, are less characteristic of his manner than other unauthenticated productions.¹

To conclude with other pictures in the manner of followers of Ugolino and Segna, we may notice in the Academy of Siena a crucifix disposed in reference to the figures like that of the Abbey of Santa Fiora, but darkened, and slightly damaged, assigned to one Massarello di Gilio, with the date of 1305, but

*¹ Nos. 42, 43. These pictures are already in Segna's later manner. See VASARI, ed. cit. i. p. 653, 654, note. The present catalogue does not give them to the year 1314. Dr. Milanese says that they were painted in 1305-6.

No. 44, a Madonna and Child, is also in Segna's later manner.

In addition to the works mentioned above, the following are by Segna: A Madonna and Child, formerly belonging to Signor Giuggioli of Siena and now in the Siena Gallery (34½ inches by 21½ inches); a Madonna (30 inches by 17½ inches); a St. John Baptist and a St. James (each 24½ inches by 12½ inches) in the Pieve of S. Giovanni d'Asso; a Madonna, an early work in the sacristy of S. Spirito at Siena; and a Madonna (22½ inches by 35 inches) in the church of Fogliano. All these, except the Madonna at S. Spirito, were shown at the Mostra dell' Antica Arte Senese of 1904. In addition to these, I give to Segna a triptych at Christ Church, Oxford (No. 12), a Madonna in the reception room of the Seminario adjoining S. Francesco at Siena, and an altarpiece in the Palazzo Pubblico at Città di Castello. The Oxford picture is a triptych. In the central panel the Madonna is represented seated on a Cosmatesque throne. On the right panel is a representation of the Crucifixion; on the left is St. Francis receiving the Stigmata. In the collection of Mr. Charles Loeser is a Madonna and Child, an early work of Segna, probably executed in the *bottega* of Duccio. The panel measures 84 cm. by 58. In the same collection is a St. Mary Magdalene, a small half figure by Segna, which measures 47 cm. by 32. In the Sterbini collection (No. 5) is a small Nativity attributed to Segna, but which seems to be by Niccolò di Segna. See A. VENTURI, *La Galleria Sterbini di Roma* (Rome, Casa Editrice de l' Arte, 1906), pp. 30-3.

In the Director's room at the Borghese Gallery is a Madonna by Segna, of the same character as the picture at S. Francesco at Siena. It is, in its present state, oval in form and measures 26½ inches by 22 inches. In Segna's manner are four half figures of saints—St. John the Baptist, St. Anthony, St. George, and St. Catherine—in the Museo Cristiano at the Vatican (Case No. V.); as also are two pictures, a St. John the Evangelist (No. 29) and a Virgin and Child (No. 30), in Mr. Drury Lowe's collection at Looko Park, near Derby.

Segna's early works—such as the signed picture in the Siena Gallery, No. 40—reveal him as Duccio's most faithful imitator. In his later works, such as Signor Giuggioli's Madonna, the Madonna at S. Francesco, and the S. Ansano and S. Galgano in the Siena Academy, he manifests clearly the influence of Simone Martini.



MADONNA AND ANGELS

BY SEGNA DI BUONAVENTURA

From a picture in the Pinacoteca Comunale, Città di Castello

III.—To face page 28

evidently of a later time.¹ A Virgin and Child of this collection, stated to be by Gilio, a painter of 1249, illustrates the well-known mania of antedating pictures.² The style of this work is of the fourteenth century, and reminiscent of Niccolò di Segna, of whom something may be said in this place. He designed a crucifix in the Academy of Siena arranged like that just mentioned and inscribed with his full name.³

Though here we find ourselves in the middle of the fourteenth century, the treatment and technical method are the old Sienese of the thirteenth century, the Saviour's head resembling in size that of Ugolino at the Servi, but the figure being more erect.⁴ In the same gallery certain pieces in the manner of Niccolò di Segna are classed as nameless.⁵

An altarpiece in the sacristy of the church of Santa Chiara at Borgo San Sepolcro, representing the Resurrection and various saints, with a predella containing five scenes from the Passion, is executed in a manner not unlike that of Niccolò di Segna,⁶ and

¹ No. 36. With the Saviour in Benediction above, the Virgin and St. John at the ends of the transverse beam. Another crucifix with similar figures, but much damaged, may be seen in the Seminario Vescovile at Pienza, near Siena, and is by the same hand as the crucifix in the Academy.

² *Vide ante*, Gilio. No. 18 of the Catalogue.

³ This picture is not attributed to Gilio in the current catalogue.

⁴ Siena Academy, No. 46, inscribed: "NICHOLAVS SEGNE FECIT HOC OPVS A.D. MCCCXLV."

⁵ Pictures by Niccolò di Segna, assigned to abler masters, may be traced in various galleries. It may be sufficient to note at Cologne, St. James and the Baptist, and St. Mary Magdalen and St. Dominic, formerly in the Ramboux collection, under the name of Duccio, in the Wallraf-Richartz museum, likewise Nos. 38, 39, 40, and 41, of the late Ramboux collection, attributed to the Lorenzetti, of which No. 40, representing St. Margaret, is now in the Wallraf-Richartz museum.

⁶ The St. John the Baptist and St. James, and St. Mary Magdalen and St. Dominic, now form part of the Christ with Saints, No. 509 in the Wallraf-Richartz museum. The St. Margaret is No. 513 in the same museum.

⁷ No. 38, an altar dossal with figures of St. Benedict, St. Michael, St. Bartholomew, St. Nicholas, and other saints. No. 33, a dossal with the Virgin and Child between St. Francis, St. John, St. Stephen, and St. Clara, with other saints in pinnacles. No. 37, an altarpiece with a half length of St. Bartholomew above which there are two half lengths of saints.

⁸ In the current catalogue Nos. 38 and 37 bear the attribution "*Duccio di Buoninsegna (Maniera di).*"

⁹ The predella, apart from the rest of the altarpiece with five pinnacles, was recently hanging on the parapet of the organ loft. The painter, if he be Niccolò di

would tend to prove that this artist studied the forms of composition peculiar to the Lorenzetti.¹ There is mention of a son of Segna, Francesco, who painted, in 1339, a picture for the Loggia of the Palazzo del Comune at Bagno di Petriuolo.²

Petrarch, in two hundred sonnets, sings the charms of Laura, and imagines her in Paradise, whence Simone brings her likeness down to earth, convincing humble mortals of her celestial beauty, and giving her all but voice and intellect. In humbler prose, this means that Simone, the great but affected delineator of female beauty, one day depicted, with art more perishable than the rhyme of Petrarch, the charms which were the torment of the poet's life.³ Petrarch, when content to neglect the Muses, gave Simone his proper place amongst the artists of his country. He says in his will, "I bequeathe my picture of the Virgin by the noble painter Giotto, whose beauty, unintelligible to the ignorant, is a wonder to the masters of the art";⁴ and in his letters, "I have known two painters, talented both, and excellent—Giotto of Florence, whose fame amongst the moderns is great, and Simone of Siena."⁵

Simone, the son of Martin, second only to Giotto, and famous still after the Florentine had been consigned to the grave, was born in 1283.⁶ He married, in 1324, Giovanna the daughter

Segna, was no very correct one. The Saviour issuing from the tomb is energetic in aspect, but the execution is coarse, the extremities ill drawn, and the *verde* shadows very dark.

*¹ There is another Crucifixion in the Siena Gallery, which is by Niccolò di Segna (No. 21). In the gallery at Budapest (Salle II., No. 31) is a St. Lucy by the same master. In the Kaufmann collection at Berlin is an attractive little Nativity by Niccolò di Segna, of somewhat similar design to the Nativity by the same master referred to above (p. 28). But the Nativity of the Kaufmann collection is of a later date, and also finer in quality than the little panel in the Sterbini Gallery.

² MILANESI, *Sulla Storia dell' Arte Toscana*, p. 46.

³ *Le Rime di Francesco Petrarca*, i. (Milan, 1834, 12mo), sonnets xlix. and l. p. 57.

* See also H. COCHIN, *La Chronologie du Canzoniere de Pétrarque* (Paris, E. Bouillon, 1898), p. 67.

⁴ The passage is in VASARI, Ed. Le Monnier, i., p. 336. But see the whole will in PAUL MANUTIUS, annot. by Jo. H. Acker (Rudolstadt, 1711, 12mo), p. 7.

⁵ *Opera*, ii., p. 725, Epist. 17, lib. v.

⁶ VASARI, ed Sansoni, i., p. 546.

of Memmo di Filipuccio, a painter.¹ His relation by marriage to Lippo, Giovanna's brother, contributed to the error of Vasari who calls him Memmi, whilst no excuse exists for the assertion that Simone was a disciple of Giotto.² Without pretending to deny that the two greatest painters of their age were acquainted with each other; without contradicting the assertion that Simone visited Rome, we may assume that Vasari erred in saying that he was Giotto's pupil. Simone is obviously the follower of the purely Sienese manner improved by Duccio; and this is clear from the earliest of all his frescoes.

The Hall of the Palazzo Pubblico at Siena is adorned with a wall picture inclosed in a border of medallions, and shields bearing the arms of the Comune and people. It is like a vast piece of tapestry or a magnified miniature. The Virgin, wearing a diadem, sits on a throne and gracefully calls attention, by a gesture of her right hand, to the infant Saviour standing on her knee and supported by her left arm. Her ample dress, minutely engraved with golden arabesques, luxuriously and somewhat studiously clothes a form more engaging than majestic. A certain affection is perceptible in the movement of her frame, as well as in the action of her hand. Angels and saints, guardians of her throne, are grouped by her side. On her right St. Catherine looks up, next St. John the Baptist with worn features and straggling locks, then St. Agnes with her head affectedly bent, carrying the Lamb, the archangel Michael, a female with a burning heart and St. Peter holding the keys in front of an angel and six saints forming a more distant rank. To the left, a female saint also in a diadem, St. John the Evangelist, St. Mary Magdalen, the archangel Gabriel, a third female saint, and the apostle Paul with his sword stand similarly in advance of an angel and six others. St. Paul, St. Peter, the two St. Johns, and four saints in rear carry the poles of a

¹ MILANESI, *Doc. Sen.*, i., p. 216.

² Vasari says he is a pupil of Giotto, and this theory finds an eager follower in Baldinucci. But cooler criticism rejects it as absurd; Baldinucci, to give his case a semblance of reality, being obliged to fling back the birth of Simone into remote years of the thirteenth century (*vide* BALDINUCCI, *u.s.*, iv., p. 240). RUMOHR (*Forschungen*, ii., p. 92) seems to think that Giotto's example inclined Simone to modify old Christian types by a contemplation, and varied rendering, of nature and life. Ghiberti does not say that Giotto was Simone's master.

* This is one of the many manifestations of the Florentinism of Vasari. As in the case of the Cimabue legend, Ghiberti affords no support to the pretensions of Florence.

canopy which overhangs the group. At the Virgin's feet, two angels kneel with offerings of flowers. St. Crescentius and St. Victor are on their knees on one side, St. Savinus and St. Ansanus on the other.¹ In a medallion in the centre of the upper framing, the Saviour stands in the act of benediction between Isaac and Moses and David and Jacob, in similar ornamental spaces. The four Evangelists are at the corners, three prophets in each of the vertical sides. At the centre of the lower framing, a double-headed figure, declared to be emblematic of the Old and New Testament, with a seven-sided nimbus, in the borders of which the cardinal virtues are noted, holds up with one hand a scroll on which the Decalogue is written, and with the other a scroll on which are the seven Sacraments. In two small medallions on each hand are the two sides of the Sienese coin with the inscriptions: "SENA VETVS CIVITAS VIRGINIS," and "ALPHA ET OMEGA, PRINCIPIVM ET FINIS." In the centre of a second border below the first and interrupted by two medallions, one of which is adorned with a Virgin and Child between two angels with candelabra, a fragmentary inscription reveals the name of Simone as author of the fresco, and 1315 as the date of its execution.²

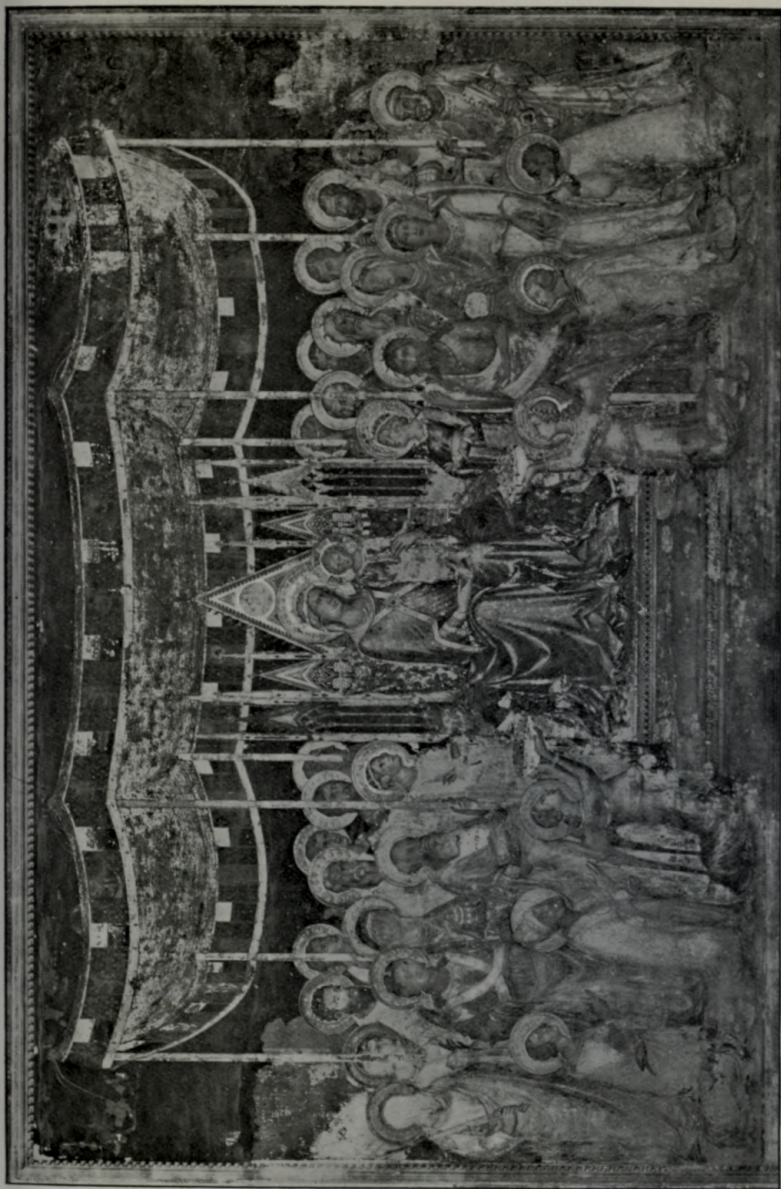
This is an interesting fresco, not merely because it was certainly executed by Simone, but because it seems to have been found necessary in Simone's own time to cut out and to renew eight of the heads of the principal figures.³ The life-size apostles and

¹ On the pediment of the Virgin's throne is a prayer to the Virgin and the Virgin's reply.

² "MILLE TRECENTO QVINDICI VOLTE ERA . . .
ET DELIA AVIA OGNI BEL FIORE SPINTO . . .
ET IVNO GIÀ GRIDAVA I' MI RIVOLLO . . .
S. . . . A. MAN DI. SYMONE . . ."

St. Jerome and St. Gregory on one side of the double-headed figure in the principal border, St. Augustine and a saint whose form cannot be traced, form the total of the piece. The medallion to the right is gone with the intonaco which held the close of the lines of the inscription.

³ These are the heads of St. Ansanus, the two angels offering flowers, St. Crescentius, St. Catherine, the female saint in a diadem opposite to her, and the Virgin and Child. The incisions and joints of the new intonaco are distinctly visible in these heads which are well preserved, whilst in those of St. Savinus and St. Victor the colours are almost gone. The hands of St. Peter have been retouched in the fifteenth century; some other heads have been injured by repainting, and the picture in general has no longer the brilliancy of fresco on account of damp and restoring. The left side of the picture is that which has been most essentially damaged, particularly by damp, the saints and medallion figures being reduced to mere outlines, shadowed with a reddish brown preparation. No one can doubt that the eight



MADONNA AND CHILD AND SAINTS

By SIMONE MARTINI

From a fresco in the Palazzo Comunale, Siena

saints in the "Majesty," the St. Peter and archangels, characterised by the attitudes and draperies which distinguish them in later pictures of Simone, the eight renewed heads, displaying perhaps more affectation of grace than the older ones, particularly the St. Catherine and her companion with the diadem, all point to the conclusion that Simone was obliged to restore a work which had originally been finished by himself.¹ The Virgin and the Infant, of unusually slender frame, are the finest part of the picture. The head of the former in its tenderness and regularity, that of the latter in the mould which remained characteristic of Simone, and even of Taddeo Bartoli, are pleasing, and an undoubted improvement on those of Duccio. Simone conceives the Infant plump and round-cheeked, with a pouting lip, a vast forehead, short curly locks, and a glance more threatening than kindly. He clothes Him in a rich dress and thus brings the art to a point where it seems to claim admiration for richness and copiousness of ornament rather than for simplicity or beauty of shape and features. The graceful female saints reveal the intention common to Duccio and Simone of contrasting the stern gravity of males with an excessive tenderness in the other sex. A most careful execution marks every portion of the work which can scarcely be criticised as to colour.² The composition, too, has the defects of Duccio and is distributed without the perfect balance of the Florentines. It betrays the necessity under which the artist laboured, of preserving old forms of arrangement dictated by custom. Many writers have ventured to doubt the originality

heads renewed on fresh intonaco were executed by the artist who had already painted the whole picture, because the same character is displayed in the medallions which are the oldest part of the fresco. In the Saviour, who gives the benediction, we find a clear continuation of the style of Duccio, and the manner of Simone as exhibited in other works produced at a later period. The head of the Redeemer, like those of the neighbouring prophets, exhibits the same clinging to old types and forms of expression, the same muscular development and large gazing round eyes as marked the previous efforts of Duccio. But the type of the Redeemer is so far improved that it is less aged, more natural and animated than of old.

¹ Ghiberti clearly assigns the whole fresco to Simone: "Di sua mano è nel Palagio, in su la Sala, una nostra Donna col fanciullo in collo e con molte altre figure intorno" (*Com., u.s., VASARI, ed. Le Monnier, i., p. xxv.*).

² Where the intonaco has dropped, as in the medallions of the frame, the original preparation appears, not in *verde* but of a brownish tint marking the outlines and shadows.

of this fresco, and pretend that the author was Mino, who is said to have painted in 1293 and 1303 and to have decorated the council hall of the Palazzo Pubblico of Siena in 1289 with a Virgin Mary and saints, for which he received twenty-seven livres.¹ The smallness of the price might have suggested doubt. Simone received in 1321 the same sum exactly for the mere repainting of eight heads; but that Mino is not the painter of the "Majesty" in the present council hall is clear on many grounds, the first of which is that this council hall as it now stands was not in existence till after 1297.²

¹ "1289, XII Augusti. Item XVIII. libras, Magistro Mino pintori, pro suo salario, quia depinxit Virginem Mariam et alios sanctos in palatio comunis in Consilio, pro complemento XXVII. librarum, quas debebat habere pro dicto opere" (Arch. di Stato, Siena. Bicch. *Uscita, ad annum*, in MILANESI, *Sulla Storia dell' arte Toscana*, u.s., p. 99).

² Previous to 1288 an edifice on the public square of Siena was used as an excise office for oil and salt, and being inhabited in the upper stories by the authorities of the Mint, or Bolgano, and by the Podestà, was called the Palazzo del Bolgano. In 1288, as appears from the records of the Consiglio della Campana and of the Biccherna, it was resolved that the Palazzo del Bolgano should be transformed into the Palazzo Pubblico, and that for that purpose contiguous houses should be purchased and appropriated. Between 1288 and 1297 the necessary steps were taken for this purpose; and in 1297 the edifice was rebuilt and enlarged, specially in that part which is occupied by the present council hall. Mino, therefore, when he painted a Virgin and saints in 1289, Guido Gratiani, when he executed, likewise in the Palazzo Pubblico, a Madonna in 1295, did not labour in the present council hall, for the obvious reason that that hall was not in existence. It is also on record that the *comune* of Siena held its council up to 1284 in the old Palazzo del Bolgano, where, no doubt, Mino's Virgin existed. Tizio, whose MS. history of Siena is still extant, further declares that the Sala del Consiglio, in which the "Majesty" is depicted, was finished in 1299; but it remained without its present pictorial decorations even at that time, because traces still exist proving that important changes were made later. That these occurred about 1311 is authoritatively stated in the records of Siena. Anyone who now chooses to examine the wall on which Simone painted in 1315 will remark that it had undergone repairs and alterations before the fresco was executed. Beneath the intonaco on which the lower border is painted there are marks to the right of an opening two feet six in breadth, walled up and forming originally an arch in part extending within the lower edge of the fresco. Another opening, about four feet in breadth, had been likewise filled in, and extended to a spot above the inner border of Simone's fresco, cutting with its curve the inscription beneath the feet of the Madonna and taking in part of the medallion of St. Gregory. The inscription of Simone is on the newly walled space; and thus everything points to the fact that Simone painted this piece in 1315. It is distinctly recorded that in 1321 he was paid twenty-six livres for the renewal ("*reactatione*") of the "Majesty" (MILANESI, *Doc.*

There is no reason to doubt that about 1315 Simone was an artist of considerable powers, known by repute not only at Siena, but throughout the continent of Italy. Robert of Naples, Duke of Calabria, who had been in command in Central Italy during the early part of the fourteenth century, sat to him for his likeness.¹ After the death of Louis, Bishop of Toulouse in 1295, and perhaps after his canonisation by John XXII., Simone represented him crowning his brother; and the picture, of life size, is still at Naples in the church of San Lorenzo Maggiore.²

The Naples picture with Simone's signature upon it decorates an altar in the church of San Lorenzo Maggiore, and is inclosed in

Sen., i., p. 217), and we have to inquire how it could be that in six years a fresco should require repair. But many causes might have rendered such a course necessary, and amongst them chiefly the effect of damp, and an eruption of salt on the lime of the intonaco. Dr. GAYE (*Carteggio*, ii., p. 429) lays great stress upon a petition of 1316 for the rescue from the effects of fire and smoke of paintings in the hall in which the Podestà lived and took his meals. He assumes that the hall here alluded to is the Sala del Consiglio; but it is now known that the Podestà lived elsewhere, and it is not likely that he should dwell or eat in a hall where the chief magistrates met to deliberate and distribute justice.

* An admirable history of the Palazzo Pubblico, by F. Donati, is to be found in *Arte Antica Senese* (Siena, 1904) vol. i., pp. 311-354.

*¹ Robert of Naples visited Siena in the year 1310. Two years later his brother Pietro, Count of Gravina, stayed in the city; whilst in the year 1315 Philip of Taranto was in Tuscany. Robert and his brothers were liberal and intelligent patrons of the arts; and it was, no doubt, during their visits to Siena that they first saw and admired the works of Simone, and of other Sienese artists who were subsequently summoned to Naples. Bertaux writes:—"Re Roberto quando volle far dipingere un quadro che si potesse esporre come prova della sua magnificenza e insieme della legalità del suo dominio, si rivolse non al capo della scuola fiorentina, già in possesso di tutta la sua fama, ma al capo della scuola senese. Fosse preferenza personale per quell' arte più delicata di colori e più ricca di dorature, fosse pure abitudine di vedere intorno a sè dal tempo che Montana d'Arezzo era venuto in Napoli, quadri di tecnica e di stile senese, il re di Sicilia sembra che accogliesse ai suoi servizi quasi esclusivamente pittori e scultori di Siena." See BERTAUX, *Documenti per la storia e per le arti e le industrie delle provincie napoletane*.

*² This picture was originally in the Church of S. Chiara. For an account of the early representations of St. Louis of Toulouse, see an article by Bertaux, *Les Saints Louis dans l'Art Italien*, in the *Revue des deux Mondes*, April 1, 1900.

Schulz (*Denkmäler der Kunst des Mittelalters in Unteritalien*, vol. iii., p. 165) publishes a document of July 23, 1317, in which Robert grants to a Simone Martini, a painter, a pension of twenty gold florins. It cannot well be doubted that the Simone Martini referred to here was Simone of Siena. It was in the year 1317 that Louis of Toulouse was canonized, and it is probable that the altar-piece at S. Lorenzo was painted in that year.

a frame adorned with the lilies of France.¹ St. Louis, Archbishop of Toulouse, of life size, sits in majesty with the mitre on his head and a crozier in his right hand; and with his left holds a crown over the head of his kneeling brother, Robert of Naples. Two diminutive angels flying above St. Louis hold over his head the crown of sanctity. Five small compartments into which the pediment is divided are devoted to the life of St. Louis. In the first he stands with his suite of monks before Boniface VIII. In the second he receives the episcopal consecration, and in the third he washes the hands of several pilgrims. His death, with priests singing the service at his head, a cripple and a female possessed of a devil held by a man in the foreground, recalls one of the animated compositions at Assisi. In the last compartment a miracle is depicted, St. Louis to the right receiving a child, and to the left appearing to its parents. The compositions seem to be of the period when the Assisi frescoes were executed, the figures being of a long and slender shape and akin to those of Pietro Lorenzetti. The colour is throughout abraded and nothing is left but the engraved outline and the preparation.

Records declare how, in 1320, Father Petrus, a friar in St. Catherine of Pisa caused a picture to be painted by Simone for the high altar of his church.² The work authenticated by the master's signature was dismembered after the retirement of the Dominicans from St. Catherine of Pisa, but its parts are preserved and, independently of the poetic praise of Petrarch, they would suffice to establish the lasting fame of Simone.

In a course of seven compartments he represents the Virgin holding the Child, who clutches at her dress, on her knee. At their sides are

¹ Inscribed: "SYMON DE SENIS ME PINXIT."

² "Frater Petrus conversus. . . . Tabulam pretiosam procuravit fieri majoris altaris" (*Cron. del Convento di S. Caterina de Pisis*, in *Archiv. Stor.*, vi., p. 500). Executed in 1320 by Simone, says BONAINI, who proves the fact by record, note to same page, and in *Mem. Ined.*, p. 38, where he quotes from the manuscript annals of the convent: "Frater Petrus. . . . Ipso etiam urgente et instante, tabula quae nunc est in ara majori ibi posita fuit anno 1320," and "Frater Thomas Pratensis qui ab anno 1320 usque ad 24 praefuit. Tempore suo statuit tabulam in majori ara . . . manu Symonis Senensis." This altarpiece seems to be that which FÖRSTER (*Beiträge, u.s.*, pp. 167 and foll.) describes, carefully abstaining from mentioning where it is—a pardonable precaution in a collector.

St. John Evangelist, St. Mary Magdalen, St. Peter Martyr, the Baptist, St. Catherine of Alexandria, and St. Dominic.¹ An upper course dividing each panel into two niches, is devoted to archangels and apostles. The gable points are decorated with a central figure of the Redeemer holding the gospel and in the act of benediction and six prophets. The centre of the pediment is filled with an Ecce Homo between the Virgin and St. Mark, whilst in twelve similar spaces, equally divided at the sides, stand various male and female saints.²

Graceful as the Madonna with the infant Saviour undoubtedly is, the female saints at the sides are still more so. Nothing more elegant was ever produced by Simone than the slender and bending figure of the Magdalen delicately holding the ointment cup in the tips of her veiled fingers, nothing finer than the red drapery lined with green and falling from her gently inclined head. Finer still, and gracefully noble, is the St. Catherine, whose fair proportions, regular features, and natural attitude are not surpassed in any subsequent effort of the master. Her gentle motion and tender air, enhanced by a diadem and veil covering her chestnut locks, by a pale yellow dress all spangled with delicate gold tracery, her fine and regular hands, one of which plays with a book, are truly admirable. Amongst the saints, St. Peter Martyr, St. Dominic, with the lily and gospel,³ are fine. St. John the Evangelist, youthful and beardless, is an improvement on the old type; whilst the Baptist, with his

¹ A St. Barbara said to belong to this portion of the altarpiece has been in the Rothpletz collection at Aarau in Switzerland (FÖRSTER, *Geschichte der Ital. Kunst.*, B. ii., 1870, p. 293, etc.). But is it part of the altarpiece?

² St. Agnes and St. Ambrose, St. Thomas Aquinas and St. Augustine, St. Gregory the Great and St. Luke, St. Stephen Precursor and St. Apollonia, St. Ursula and St. Lawrence, St. Nicholas and St. Mary Magdalen.

Six of the principal panels with their upper course and pinnacles, rescued from a dangerous situation in a billiard-room, are now in the library of the Seminario Vescovile. The seventh panel, containing St. John Baptist, with St. Paul, and St. James above, and the whole of the pediment, are now in the Museum. (* Sala Terza, Nos. 16-23.) On a border, beneath the central group of the Virgin and Child, are the words "SYMON DE SENIS M . . . PINXIT."

* At the Seminario Vescovile di Pisa is the central compartment bearing the Virgin, and the five other principal panels bearing St. John Evangelist, St. Mary Magdalene, St. Peter Martyr, St. Catherine, and St. Dominic.

³ The hand of St. Catherine with the book has been retouched. The hand of St. Dominic is damaged as well as the background and nimbus.

straggling curls and beard, his meagre and emaciated face and form, is but a repetition of a well-known model.¹ The archangels in the upper course are striking for their long and lean shape,² the Saviour in the central pinnacle for a thin frame. A youthful face, broad at the cheeks, with hair clinging to the head till it falls on the shoulders, a lock on the forehead, are noticeable. The draperies are fine and simple, and the features express tenderness without the weight or gravity of Giotto.³ The Ecce Homo of the pediment is an improvement on the older mask in the Italian schools of past centuries, still resigned in character, though of sharp profiled features. St. Agnes, in her yellow dress shadowed in red, is one of Simone's usual pretty females.⁴

This picture does not allow us to forget that Simone was imperfect in rendering the plasticity of relief, but the tones are the most powerful and, at the same time, the lightest that he ever produced on panel.⁵

Whilst Simone was thus producing in 1320 a capital example of his talent, he accepted a similar commission about the same time for another Dominican convent; and it is on record that Trasmondo, Bishop of Savona, caused an altarpiece, representing himself kneeling before the Virgin with attendant saints,⁶ to be painted by Simone for the high altar of San Domenico of

¹ He holds a double cross in his left and raises his right arm. The finish is so minute that the hairs on the flesh are given. He wears the camel's hair vest and a red mantle, the lights of which are the white ground of the panel.

² This is a type and form which may be found repeated in a picture at the Siena Academy, proving the connection between Siennese art and that which distinguishes the frescoes assigned to Taddeo Gaddi in the Cappellone degli Spagnuoli at Santa Maria Novella at Florence, and the frescoes falsely assigned to Simone in the Campo Santo.

³ Note the perfect horizontal straightness of the line of lower eyelids.

⁴ * The best description of this picture is to be found in C. Lupi's article, *L'Arte Senese a Pisa*, contributed to *Arte Antica Senese*, Siena, 1904. (See Vol. I., pp. 403-6.)

⁵ The draperies are coloured in vivid keys and excessively transparent, where the nature of the tint allowed the white ground to appear. The luxurious plenty of gold ornament and tracery is excessive, and extends to the decoration of the frames. An improvement, as regards type, upon the old forms preserved by Duccio, the picture is executed with perfect finish.

⁶ The Virgin and Child between St. Mary Magdalen, St. Peter, St. Paul, and St. Dominic (half lengths).

Orvieto.¹ The picture itself, now in the Opera del Duomo² without its pediment or pinnacles, is inscribed with Simone's name.³

The peculiar grace of the school is conspicuous in this piece, which illustrates Simone's care in rendering figures on a small scale on panel. The affectation of attitude and action so marked in larger productions is not apparent, and nothing can exceed the minuteness with which the tenuous outlines and the details of hair and beard are realized. The dresses are vividly tinted in strong primary harmonies, and the colour, though slightly abraded in the flesh tints, is admirably blended, leaving still, however, a sense of flatness and a low scale of tone.

But this was not the only picture which the master produced for Orvieto, a city as remarkable for the possession of great

¹ MS. Chron. Ined. ex-convent of San Domenico at Orvieto. Trasmondo was of the Monaldeschi of Orvieto. He paid 100 florins for the picture.

² It had been to Paris and back at the Great Peace.

³ "..... N DE SENIS ME PINXIT DMCCXX..." It is doubtful whether the date may not be 1321.

Simone, in a graceful manner and after a fashion already used by Duccio, presents the Infant on His Mother's arm holding the orb and scroll in His left (with the words "EGO SVM LVX MVNDI"), and drawing together the sides of His mantle with His right hand. Maternal affection beams in the soft and regular features of the Virgin, gentleness in her slender figure. (The glazes of the Virgin's head are slightly abraded.) The green lining of a blue mantle peeps outward as it falls in folds from her forehead, which a transparent muslin partly veils. The more oval face of the Saviour discloses the character of age peculiar to Duccio more than Simone's previous one in the Sala del Consiglio at Siena. A certain gravity and weight, and some immobility characterise the form, owing no doubt to the purpose of impressing on the spectator the idea of Christ's majesty. The austere features of St. Peter with the book and keys at the Virgin's side are the traditional ones (St. Peter wears a yellow mantle over a blue tunic and the papal stole. Small portions of colour in this figure are gone), whilst the Magdalen near him contrasts as usual by a figure full of grace, a slender neck, a pleasing round head, and delicate hands protected from contact with a vase of ointment by a transparent veil. A red mantle drops from the head, like that of the Virgin, in well-turned folds. With her right hand she recommends the kneeling miniature of the Bishop of Savona, crozier in hand and mitred, in prayer at her feet. St. Paul, with the book and sword, has the long face and pointed beard of the old models. (The upper part of this figure is injured.) The nimbus of the Virgin and that of the Infant, engraved with the usual scriptural passages, the beautifully stamped ornament of the trefoil arches over each figure disclose the patient care and minuteness, as well as the fondness for gilt decorations, peculiar to the Sienese.

Sienese examples in architecture, sculpture, and painting, as Assisi had been for Florentine works. Another Virgin and Child, under a trefoil arch at the sides of which two angels¹ are depicted in medallions, whilst the Saviour is placed in Benediction between a blue cherub and a red seraph² in three triangular pinnacles, fill an altarpiece by Simone which remained in the sacristy of the Chiesa de' Gesuiti at Orvieto till it was lately transferred to the Opera del Duomo. Though but recently acknowledged as a work of the master, and unauthenticated by a signature, this Madonna belongs to the same period as the foregoing and is equally fine.³

Less interesting, because of the great injury it has sustained, is a third altarpiece of the Virgin and saints by Simone, purchased some years since from a church at Orvieto by the Cavaliere Mazzocchi of that city.⁴ Simone displays his feeling for tenderness and grace in the attitude of the infant Saviour patting the chin of the Virgin⁵ and striving to take a flower from her right hand.⁶

¹ With double wings, inscribed "TRONI," and holding orb and sceptre.

² The angel to the left, carrying two tapers, is dressed in red and inscribed "SERAF," the other in blue with a book, "CHERUB."

³ The same graceful group is formed by the Infant and His Mother. The Saviour in Benediction is more modern in type than that of the Siena fresco, but still, in its essentials, the usual one which Simone constantly preserved during the whole of his career. (Beneath Him the Alpha and Omega.) Damaged in its lower part and injured in spots by droppings, the picture preserves its wax varnish and glazes.

* ⁴ This altarpiece is now in Mrs. J. L. Gardner's collection at Boston, U.S.A. ?

⁵ The Virgin in a blue mantle lined with white, the Saviour in a red mantle. In four side panels, St. John the Baptist, a female saint, the Magdalen, and St. Paul, are depicted. In the pinnacle above the first, an angel sounds a trumpet, above the second, an angel bears the cross, the crown of thorns, the sponge, and nails, whilst above the third, a similar figure carries the column and flail, and one blowing a trumpet appears over the all-but-obliterated St. Paul. In the gable the Saviour shows the lance wound.

* ⁶ Amongst other less important works in Orvieto by followers of Simone Martini there is a fresco in the church of S. Andrea that deserves special mention. It is on the last pilaster on the right near the high altar. It represents the Virgin enthroned between St. John Baptist and St. Paul. The Virgin is seated on a stone throne in front of a gold dossal. The Child stands on her left knee, and holds in His hand a scroll. This fresco is distinguished and even imposing in design, and displays a great deal of Simone's feeling for beauty of line. The Virgin is full of grace, and the movement of the Child is not without freedom and naturalness.

It is not in Orvieto, however, but in Assisi that we find Simone executing frescoes. To the former city the master perhaps sent his altarpieces from Siena. In the latter he laboured in person; nor was it unnatural that a man of his talent and fame should think with some pride of breaking a lance with Giotto and rivalling, on their own ground, the greatest Florentines. At Assisi, much more than at Avignon, Simone sought to display the power of exquisite finish which he possessed; and in the frescoes which he executed for Cardinal Gentile¹ in the great basilica, his figures, and chiefly those which represent saints in the thickness of the window of the chapel, are brought out with the minuteness already conspicuous in the altarpieces of Orvieto.

It may be necessary to premise, however, that Vasari, in a few observations which he makes in the life of Giotto² respecting the

¹ The Franciscan, Gentile de Montefiore, was made cardinal by Boniface VIII in 1298, and was employed subsequently by Clement V. and Benedict XI. He was legate of Hungary. Unfortunately the dates of his missions are not given, nor is there any certainty as to the year of his death. It is said, however, that he died at Avignon, whence his body was taken for burial to Assisi.

* Gentile died at Avignon in 1312. The decoration of this chapel cannot have been undertaken during his lifetime; for in these frescoes St. Louis of Toulouse, who was not canonized until 1317, is represented as a saint. Either this chapel was decorated at the order of the heirs and executors of Gentile, or by some wealthy friend or relative of the cardinal who wished to take a part in the decoration of the Church of S. Francesco. Some time ago I came to the conclusion that it was probably Robert of Naples who commissioned these frescoes; and I am pleased to find that Simone's latest biographer, Dr. A. Gosche, has independently arrived at a similar conclusion. Gentile had played an important part in the history of the house of Anjou. Robert, as we have seen, was a patron of Simone, and held the artist in high esteem. In the fourteenth century the Angevin rulers of Naples were enthusiastic friends of the Minorites. Sancia was not only the foundress of the great religious houses of S. Chiara and S. Croce at Naples, she founded a convent of the Poor Clares at Aix, in Provence, and another convent of the Friars Minor on Mount Sion. Robert had Franciscans among his chief friends and counsellors, and after his death Sancia entered the convent of the Poor Clares, and died in the Franciscan habit. Robert's brother, St. Louis of Toulouse, was one of the greatest of Franciscans. Both Robert and his Queen were benefactors to the great house at Assisi.

In the year 1335 we find the last mention of Simone at Siena. It was not until 1339 that he went to Avignon. The probability is that the intervening period, or a considerable part of it, was spent at Assisi. There is no other period in Simone's life, of anything like this length, left unaccounted for. At Assisi, Simone executed a great amount of work; and frescoes so rich in detail and so finely wrought must have required a long time to accomplish.

² VASARI, ed. Sansoni, i., p. 404.

pupils of that master, pretends that Cardinal Gentile ordered of Puccio Capanna the frescoes which decorate his chapel of St. Martin at Assisi. The blunder of confounding a purely Sienese work, the finest of its kind, with those of a direct disciple of Giotto is hardly conceivable, but not the less evident; for although no records justify us in asserting that Simone painted this chapel, and no mention is made of the time in which this occurred, the style of Simone is so indelibly impressed upon the pictures that no doubt can possibly exist on the subject. To Simone alone we owe the decoration of the whole of the chapel with scenes from the legend of St. Martin, filling not merely the forepart, which is arched, but the inner portion, which has a groined ceiling, with ten subjects, the lunette above the entrance with the consecration of Gentile, and the sides of the windows with figures of saints. As guardians of the sanctity of the place, eight holy personages stand in niches in the vaulting of ingress.¹ In a double course beginning at the base of the side to the left of the entrance, the incidents of St. Martin's life are depicted.

In the first, St. Martin on horseback saws at his cloak, the skirt of which is held by a beggar on the left.² The drawing of the horse, outlined and shaded with a preparation of brown, and the nude of the stiff and ill-conceived beggar remain. Nor can it be concealed that in the defective outline and unready action of the figure, Simone shows more anxiety to study natural developments of flesh and muscle than a noble shape. A vulgar realistic anatomy, not a grand conception of form and proportion, is the result.

Next, the saint appears smiling in sleep and sees the vision of Christ.³ Simone had already changed to some extent since he

¹ S. Chiara by the side of Elizabeth of Hungary, above them, St. Louis of France and St. Louis of Toulouse; on the opposite side, St. Mary Magdalen by the side of St. Catherine of Alexandria, and above them, St. Anthony and St. Francis.

² The blue mantle has almost lost its colour, the shadows and the red preparation appearing.

³ To the left, behind the bed, the Saviour, wearing the piece of mantle cut from the cloak and given to the beggar, turns towards the angel near Him and points, with a convulsive energy in the stretch of arm and fingers, to the sleeper; whilst the angel bends forward with his arms crossed on his breast and looks at St. Martin.

painted the Redeemer in Benediction in the Sala del Consiglio at Siena. He gives the Saviour at Assisi a simple and regular form, a soft expression, without muscular protuberances of brow or an angular and depressed nose. He makes a nearer approach to the types which Giotto had left hard by in the transept of the basilica, and creates one more distinct from his own and Duccio's previous conceptions.¹

In the left side of the third fresco,² where St. Martin refuses the donative of Julian, Roman costume is affectedly illustrated. The movement of the fingers of the hand, stretched forth and holding the baton, is the caricature of defects which clung to the Sienese school till the time of Agostino di Federigo.³ It would seem, indeed, as if false classicism remained in favour in the Sienese school from its beginning, and it is curious to note in an old painter the types of the Byzantine-Italian manner, and the mannerisms of the Michaelangelesque imitators of the sixteenth century. A wasp-like shape given to the joints of the fingers by Simone, shows a conventionalism hardly to be expected in so early an artist.

The sequel of the interview with Julian is told in the next picture, differently from the narrative in the common legend. St. Martin receives the sword from the Cæsar,⁴ whilst an atten-

¹ The angels forming a glory round the Saviour are, at the same time, of a noble stature, slender in the neck, graceful and birdlike in profile, and expressing penetration in their soft glance; but, whilst some are plump and fat, others are lean; and the grace which the master usually gives to females and angels is not equal throughout, so that he is not free from the general charge of incoherence in style that may be truly made against all the painters of his country.

² Lower course to the right on entering the chapel. Three soldiers stand by a fourth who counts the sum of an imperial donative, whilst the Emperor Julian, with the staff of command in his hand, is seated on a Roman chair. St. Martin, holding the cross in his left hand, points to it with his right, and pleads for permission to take orders, in a lame and affected attitude. (To the left is a background of tents and horses. To the right of a high rock in the centre distance stand soldiers and a camp.) His frame is small, and action exaggerated.

³ In the Loggia della Mercanzia at Siena for instance.

⁴ The authors intend, no doubt, to refer to the sculptured figures of Sienese saints by Antonio Federighi, and to the sculptured seat by the same artist decorated with figures of Roman heroes. But it would be impossible to imagine two artists more diverse in aims and temperament than Simone and Federighi.

⁵ Julian stands on the left of the picture.

dant buckles spurs on his feet and a third holds a hat on a pole.¹ This almost colourless scene is laid in an interior; and the figures are of the same type as those in the companion frescoes. It may be remarked, in addition, that the proportions of distant and nearer figures are not maintained; that some heads are large and coarse, whilst others have fair profiles; and that, in general, the costumes are more curious than appropriate. Taking the second course in the same order as the first, we find a much injured representation of the resurrection of the boy, at whose sides St. Martin, two grieving females, and spectators, are kneeling.² The next fresco is sufficiently well preserved to display regular forms in true and natural shape, pleasant features with a gentle expression. The saint, in episcopals, sits in thought as if pondering over the words of a servant reading to him from a book. An attendant strives to attract his attention by touching his shoulder. Valentinian, in the next scene, kneels at the feet of the saint who motions him to rise; and the group thus formed is powerful in action and expression.³ Passing by the vision of two angels to St. Martin at the altar, which forms the subject of the next compartment,⁴ we are introduced to the mournful episode of the saint's death on a couch surrounded by kneeling monks. One of them takes the hand of the corpse, whilst another looks grieving at it, and the clergy read a funeral service at the head. In the upper spaces, four angels carry the soul to heaven. Simone clearly remains true to the old types, presenting in the angels' features a contrast of the strongest kind with other figures of the same class in the vision of Christ to the sleeping saint. The last fresco of the series shows St. Martin recumbent on a tomb, in a church filled with clergy and people singing the funeral service. At the head a relic presented by a bishop is embraced by one of the bystanders. At the feet stand the priests and congregation.⁵ Cardinal Gentile in the lunette above the door, in frock and cowl, his red hat lying on a balustrade in the Gothic church which forms

¹ One behind the Emperor carries a hawk on his fist, and two others behind the saint play a mandolin and pipes. St. Martin himself lifts his head and arms to heaven.

² About fifteen figures in all.

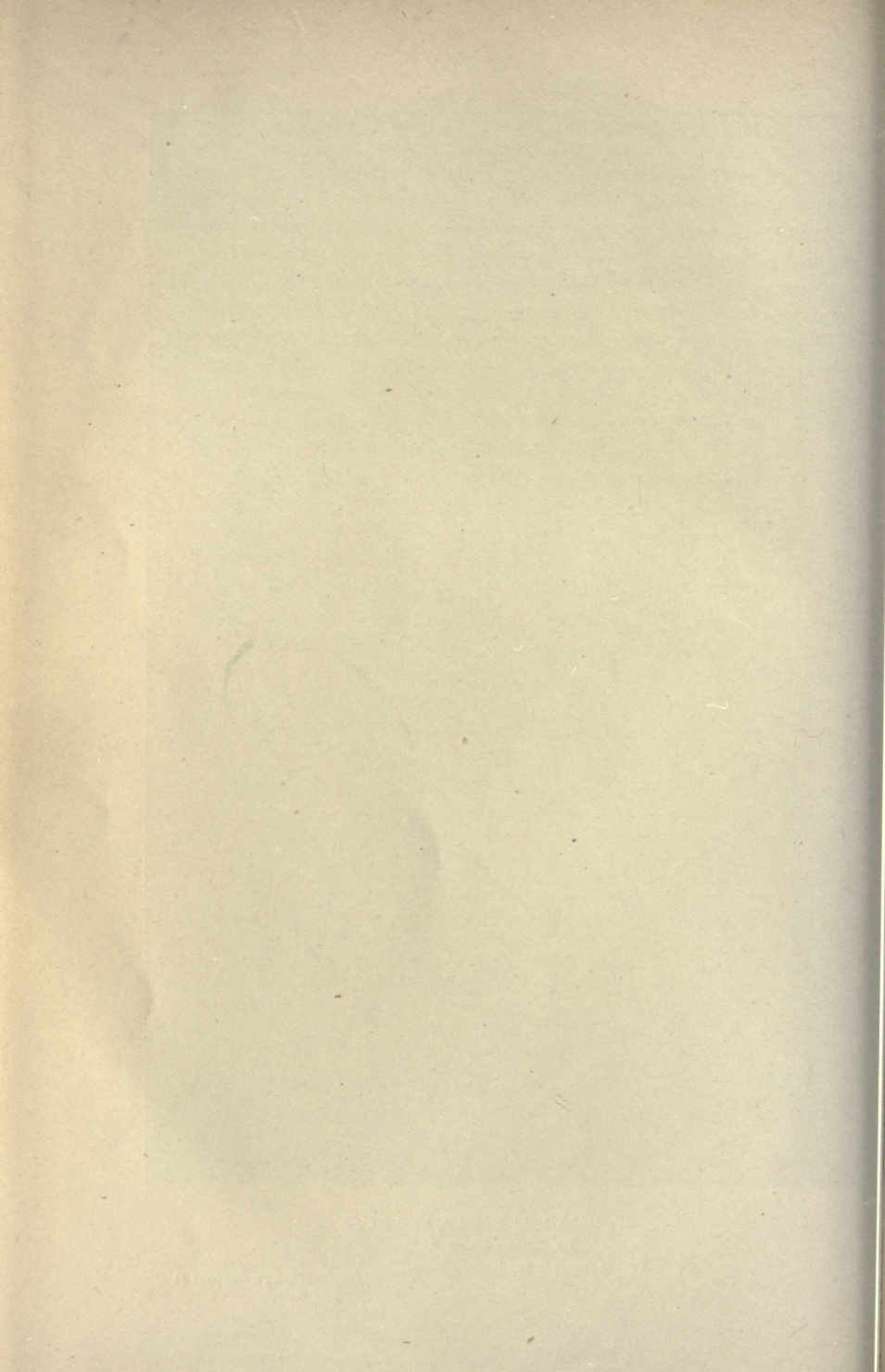
³ The colour of this piece is in parts abraded.

⁴ The two angels present a cloth to St. Martin, behind whom a kneeling figure holds a taper.

⁵ Here and there the colour is gone.



ST. MARTIN IS MADE A KNIGHT
BY SIMONE MARTINI
From a fresco in the Lower Church, Assisi



the background, is raised from his kneeling position by St. Martin.¹ Natural movement marks this well arranged group; and Simone shows that he excelled in portraiture, keeping art at a higher level when he had but two figures and a simple action to delineate, than when struggling with the difficulties of a more complicated subject. Fine draperies and a light scale of colour give an additional charm to the scene.² The half lengths in the sides of the windows, separated from each other by an ornament and the arms of Cardinal Gentile, are the finest that Simone ever executed, being finished with great truth and force.³ The designs of the coloured glass in the windows represent St. Martin in episcopals and the Cardinal kneeling, the name "Gentilis Cardinal" being preserved in an inscription.

We reluctantly admit, after carefully studying the decorations of the chapel, that Simone had not attained the laws of balanced composition which peculiarly distinguished the great Florentines of his time; but realism, showing study of nature, gives interest to the subjects, whilst coarse expression in some types cast in the old and consecrated mould contrasts with pleasanter and more natural features in others. The peculiar equality and unity of power which distinguished Giotto was denied to his rival at Siena. In single figures or portraits he excelled; in action and incident he was frequently lame and exaggerated.⁴ Enough

¹ A split in the wall has injured this fresco.

² Of the saints in the entrance arch St. Clara is not without grace, but her movement is affected. Still, as a single figure she pleases more than the neighbouring one, St. Elizabeth of Hungary, a fat-cheeked person, with an aquiline profile, a long neck heavily wrinkled beneath the chin, and an inordinately small head. She is dressed in a red mantle shot with gold, holds her tunic with her left hand, and wears her hair in puffs. The Magdalen balancing the vase on the tips of her fingers, recalls to mind in old-style gravity and draperies, certain figures of the fresco in the Sala del Consiglio at Siena. (The colour of her dress is gone and the red preparation alone is visible.) St. Catherine is the most noble and graceful of all these saints, St. Francis inspired and full of dignity.

³ Some have unfortunately been injured.

⁴ The draperies never want sweep, but that is a quality which Simone inherited from earlier centuries.

* Here, as elsewhere, the authors are, perhaps, a little less than just to Simone. His charm of line is extraordinary; and, until the age of Botticelli, unique in Western painting. More recent critics have been fairer to Simone. See BERENSON, *Central Italian Painters*, pp. 46, 47.

original colour remains to show that in technical execution he was of superior merit, but he is still minute to a fault, and, as usual, gives but slight relief to his picture by light and shade.¹

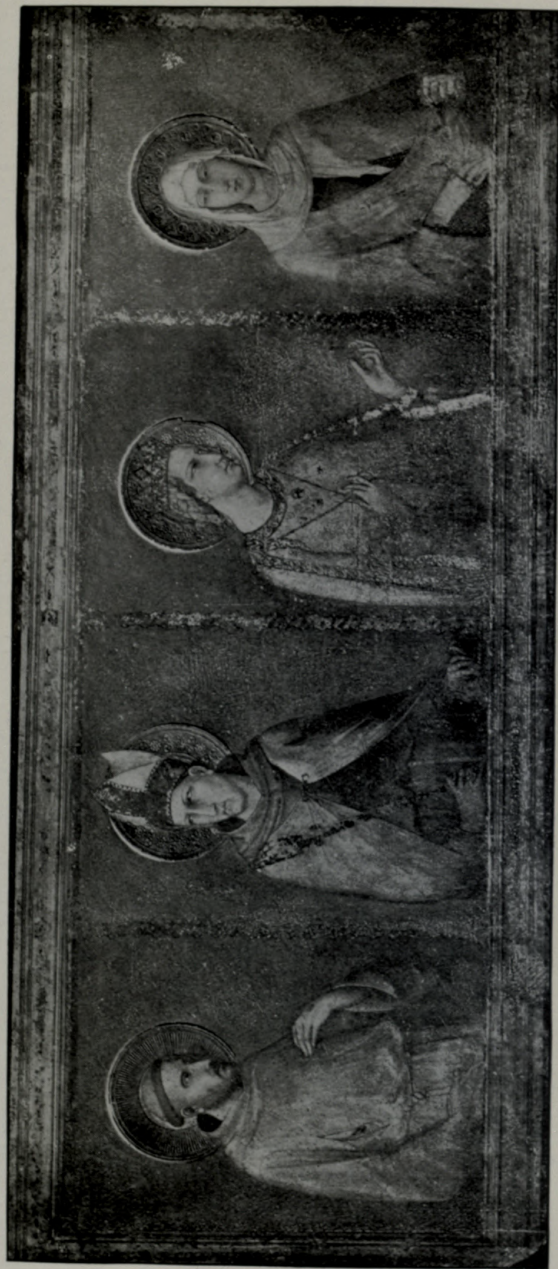
Vasari admits the presence of Simone at Assisi when he states that he began certain figures of the Virgin, St. Louis of France, and other saints by the altar of St. Elizabeth in the southern transept of the Lower Church.² These half lengths, eight in number, low down in the end of the transept to the right of the door leading into the Cappella Orsini, and partly on the western corner, are all good and genuine work of one artist, and though damaged or abraded, are well coloured in a beautifully-fused rosy yellow tone. Simone's usual flatness and absence of relief prevail, but the most remarkable feature in the paintings is the exquisite drawing of the light red outlines, and the details of hair, beard and ornament in dress and nimbus. Each of the latter is stamped with a special pattern; one with a garland of flowers, another with human heads in a tracery of roses, a third with oak leaves, a fourth with suns and moons, all illustrating the Oriental taste in fashion at Siena, and the careful daintiness which made Sienese painters forget the great maxims of composition.³

¹ The painter, who expended on a fresco the minute attention of a miniaturist, uses the white ground for the high lights, indicating the half tones and shadows with a liquid grey, fusing these and the red outlines into a warm yellow light, and glazing the whole sparsely, so that no trace of that patchiness which sometimes disfigures temperas can be found. The several subjects are inclosed in ornament, at the corners of which lozenges are filled with figures of angels. The colour is gone from these frescoes in many parts, and some of the outlines are marked out afresh with charcoal. This has happened particularly to the fresco of St. Martin before Julian, and to the Magdalen in the arch of the entrance. It is needless perhaps to point out that such treatment of valuable frescoes by modern copyists is unpardonable. Yet this lining of figures for the sake of copies was done by draughtsmen sent from Rome with the permission of the Academy, and these so-called artists, but real Vandals, destroyed, under pretence of perpetuating, the wall paintings of St. Martin.

² VASARI, ed. Sansoni, i., pp. 557, 558. He also states that Simone painted or rather commenced to paint in the great refectory at Assisi; but these beginnings have long since disappeared. Besides the saints enumerated by Vasari there are St. Francis, St. Louis Bishop, St. Elizabeth of Hungary, a male and two females.

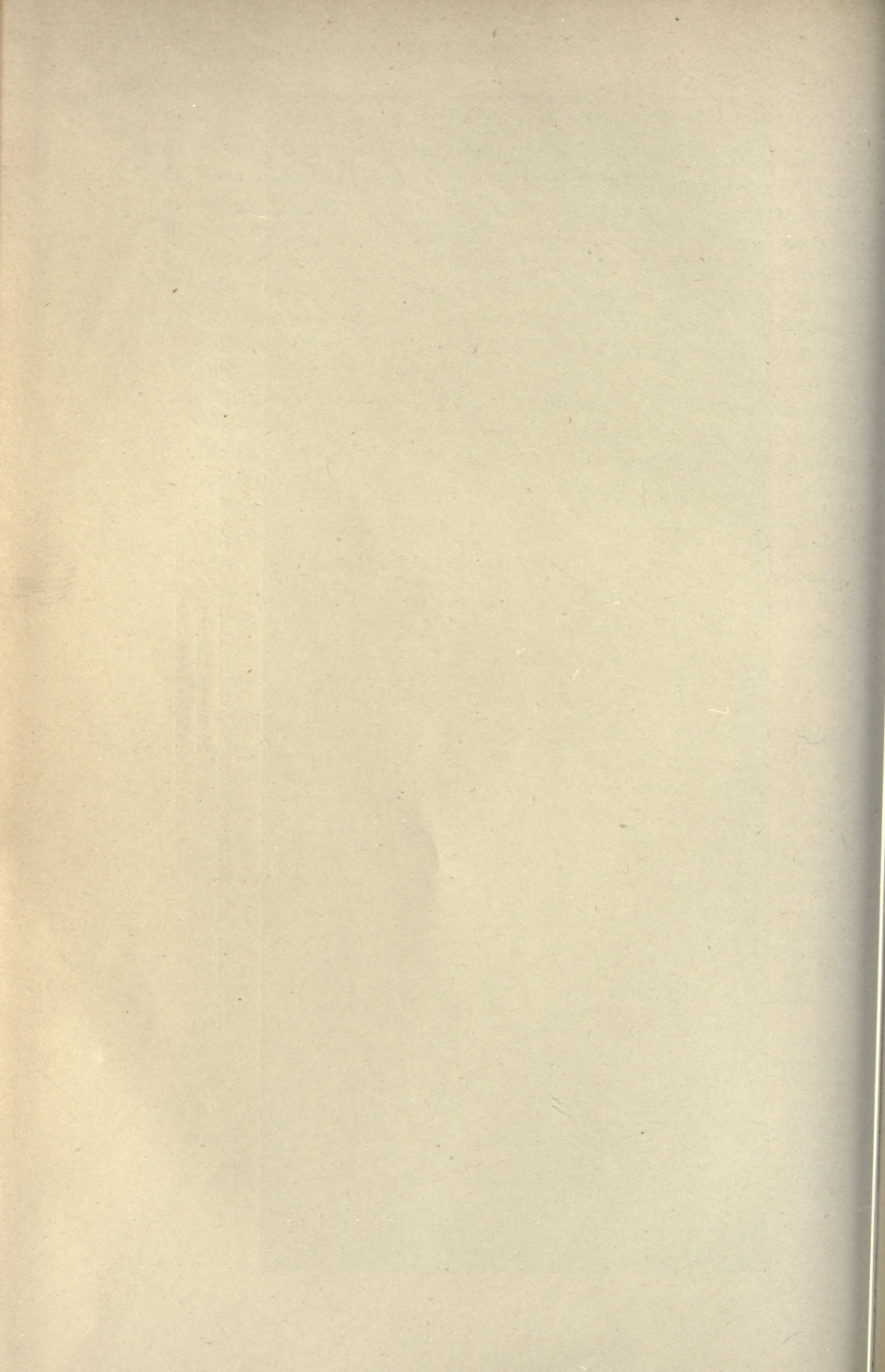
* The other male saint seems to be St. Louis of France, and one of the female saints is S. Chiara.

³ Lippo is said to have completed this work which Simone left unfinished (VASARI, ed. Sansoni, i., 557), but no one can distinguish two hands in it. Still,



ST. FRANCIS, ST. LOUIS OF TOULOUSE, ST. ELIZABETH OF HUNGARY, AND ST. CLARE
BY SIMONE MARTINI

From a fresco in the Lower Church, Assisi



At what precise period Simone laboured at Assisi is uncertain, but published Sienese records confirm, at least, this :—

In 1321 Simone repaired the fresco of the Sala del Consiglio at Siena, and painted a Virgin and saints and a Crucifixion above the altar in the chapel of the Signori Nove."¹ During 1322 he decorated the Loggia of the Palazzo del Comune, painted a St. Christopher in the Biccherna and a shield of arms for the Podestà.² After his marriage in 1324 he painted (1325–6) a picture for the Palace of the Capitano del Popolo,³ and later in the same year (September, 1326) he put in order or repaired some of the buildings belonging to the municipality in Arcidosso, Castello del Piano and Schanzano, being allowed by the government the hire of a horse and the service of a foot soldier.⁴

Simone evidently kept a regular *bottega*, executing even orders for lilies of gold, lions for the arms of the Comune or people, and ornamental work generally.⁵

In 1328 he painted in the Sala del Consiglio a fresco representing the equestrian figure of Guidoriccio Fogliani de' Ricci, the victorious general of Montemassi and Sasso Forte.⁶ Siena

Simone may have been assisted here as in the chapel of Cardinal Gentile, either by Lippo or his brother Donato, for we know at any rate that the former was frequently his assistant.

¹ MILANESI, *Doc. Sen.*, i., p. 217. The several parts of the Virgin and Saints were seen by Della Valle in the rooms of the Palazzo, having been taken thither after Simone's altarpiece was replaced by that of Bazzi (vide *Lett. Sen.*, ii., p. 88). The painter received in payment 40 gold florins.

² *Ibid.* Twenty-six livres 8 soldi for the first, 20 livres 3 soldi for the St. Christopher.

³ This is mentioned by VASARI (ed. Sansoni, i., p. 548), and is not now to be seen. Simone received for it 5 florins at 3 livres 7 soldi 8 den. per florin, and later 13 livres 1 soldo 8 den. (*Doc. Sen.*, i., p. 217).

⁴ MILANESI, *Doc. Sen.*, i., p. 217. His pay for this was 8 livres, 1 soldo, 15 den. for seven days.

⁵ *Ibid.*, pp. 217, 218. Thirty livres, for 720 double gold lilies worth 10 den. each; 3 livres 4 soldi for 16 double lions at 16 soldi a piece.

⁶ *Ibid.*, p. 218. He received for this fresco 16 florins. From the floor the figure, occupying the whole extent of the wall, appears of life size, and sits nobly on a well-designed and well-proportioned horse in the heavy panoply of the time. As a portrait painter Simone shows his talent in the reproduction of a stout soldier of fine stature and mature age in profile. A head of simple forms is well rendered and modelled with great breadth; and the colour, though it has lost freshness, is powerful and pleasing. A chevaux-de-frise in front of a rock is

thus boasts at the present time of two frescoes by Simone. Of his pictures it might have been said hitherto that the city possessed none; for the panels of the Academy are not only unworthy of him, but they would hardly do honour to Lippo. There is, however, a picture, fine enough to be his, of the Beato Agostino Novello and incidents from his life high up in the choir of the church of Sant' Agostino. Should it be a question, however, whether he or Lippo painted it, we might affirm that, if by the latter, it is the best he ever produced, and one in which he successfully equalled his great relative. Full of animation and of bold movement in the figures, the incidental scenes are quite characteristic of Simone's style, and the whole work is coloured in the softest and most harmonious manner.¹

The year 1329 still saw Simone busy in Siena painting, in August, two angels for the altar of the chapel of the Signori Nove,² decorating buildings for the Comune of Siena at "l'Ansedonia."³ In 1329-30 he painted a figure in the Concistoro de' Nove.⁴ In 1331-32 he worked occasionally in the Palazzo del Comune at Arcidosso and Castel del Piano, and he executed the pedestal of a cross in the chapel of the Nove.⁵

In 1333 Simone completed for the altar of Sant' Ansano in the Duomo, with the assistance of Lippo, the Annunciation between S. Ansano and S. Giulietta, now preserved in the Uffizi at Florence.⁶

commanded by a castle. A second fortified building and a camp are in the distance to the right. In the middle of this framing we read: "ANO DNI MCCCXXVIII," but part of this date is repainted on fresh intonaco.

¹ The three parts of this picture are inclosed in an arched rectangle, each of the parts being arched and cusped. In the centre, the saint stands nearly life size, holding a book, receiving inspiration from an angel at his ear. The incidents at the sides are six in number. In the spandrels of the central niche are two medallions with half figures of monks. A Latin inscription declares the subject and states that the picture was formerly on an altar of the old church of Sant' Agostino. The Siena Guide of 1822, by Guido Mucci, assigns the panel to Lippo Memmi.

* This picture was probably one of the works Simone left unfinished when he set out for Avignon in 1339.

² MILANESI, *Doc. Sen.*, i., p. 218. Price 1 livre 5 soldi.

³ Fifteen days labour at 15 soldi per diem. Total, 22 livres 10 soldi (*Doc. Sen.*, i. p. 218).

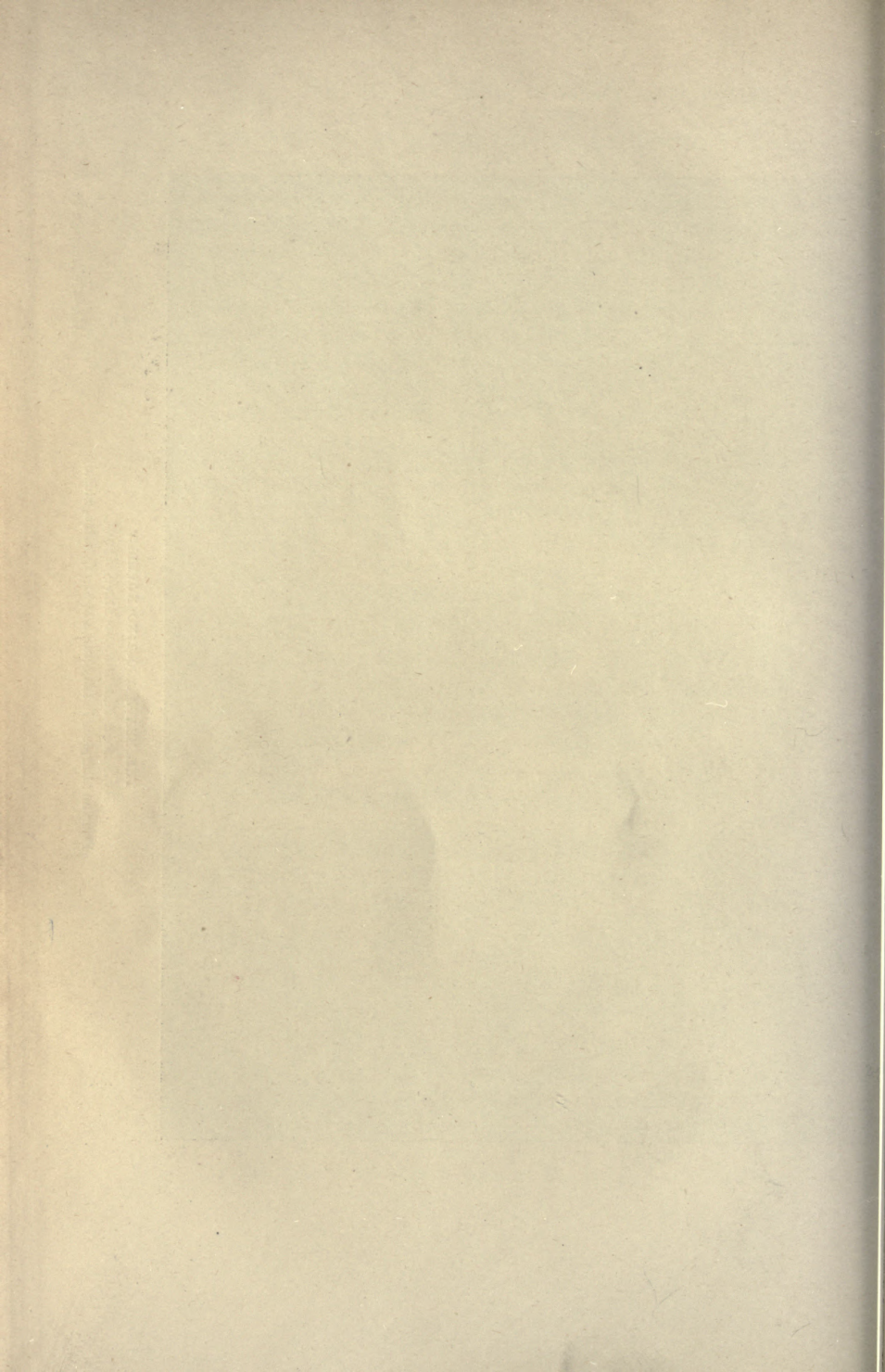
⁴ MILANESI, *Doc. Sen.*, i., p. 218. For 4 livres 5 soldi.

⁵ *Ibid.* For the pedestal 3 gold florins, for the rest 22 livres 8 soldi.

⁶ *Ibid.* No. 23 of the Catalogue. The picture is vertically split and restored, so that the figure of the angel is injured. The picture was still in Siena in Della



THE BEATO AGOSTINO NOVELLO
 BY SIMONE MARTINI AND LIPTO MEMMI
 From an altarpiece in the Church of St. Agostino, Siena



The Virgin in the act of receiving the angel, but shrinking with a sidelong action and with affected softness of motion from him, is rendered with an extraordinary exaggeration of tenderness in the closed lids and hardly apparent iris of the eyes. The angel kneels, in a dress and stole, all engraved with embroidery in relief, and the words issuing from his mouth are given in a similar manner. This is a picture the affected tenderness of which might well have had influence on the school of mystic painters. On one side a S. Ansano, on the other S. Giulietta. In medallions above each figure a prophet.

The name of Lippo joins that of Simone in the inscription, yet the presence of two hands cannot be traced in the picture and apparently the ornamental part which is superabundant, and began at this time to take an exaggerated place in Sienese pictures, was by Simone's brother-in-law. This is proved indeed by the record which states that in 1333 Lippo had seventy florins of gold for adorning "the columns and halos of the altarpiece of San Sano."¹

Tizio² relates that Simone adorned the front of a building on the square of the Paparoni at Siena, with a fresco which represented the Virgin and Child with saints, and Ghiberti only differs from Tizio by saying the subject was the Coronation of the Virgin.³ Above the door of the Opera (of the Duomo), adds Ghiberti, a Virgin and Child with angels flying and supporting a standard, besides many saints,⁴ was by Simone. On the front of a palace facing the Duomo, if we believe Della Valle, he painted the Virgin and Redeemer on a common throne surrounded by a

Valle's time (vide *Lett. Sen.*, ii., p. 83). Beneath the central group the following words are inscribed: "SYMON MARTINI ET LIPPVS MEMMI DE SENIS ME PINXERVNT ANNO DOMINI MCCCXXXIII."

Vasari mentions a second picture executed for the Duomo, but of this nothing is known (vide VASARI, ed. Sansoni, i., p. 548).

¹ MILANESI, *Doc. Sen.*, i., p. 218. The whole picture cost 316 livres 17 soldi.

² *Ibid.*, u.s., i., p. 259. DELLA VALLE (*Lett. Sen.*, ii., p. 83) adds the date as 1331.

³ Ghiberti, *Comm.*, u.s., VASARI, ed. Le Monnier, i., p. xxvi. This fresco is doubtless that which Ghiberti describes as executed "sopra alla Porta che va a Roma." Vasari, literally interpreting Ghiberti, says the fresco was on the Portone di Camollia, that being the gate which "leads to Rome"; but the paintings on that gate were of a later date, as is proved by MILANESI, *Doc. Sen.*, i. p. 259.

⁴ *Ibid.*, ii., p. 89.

glory of angels, and guarded below by four saints in niches. An inscription beneath the fresco was obliterated with the exception of the words "ANNO DOMINI MCCCXXXV."¹ Ghiberti also alludes to two frescoes on the front of the Spedale at Siena which, like the foregoing, have perished. One representing the Marriage of the Virgin, the other "how she is visited by many dames and virgins, with ornaments of houses and figures."²

It may be noticed that up to 1335 Simone seems very constantly to have resided at Siena, and that there are no proofs of his absence except at Assisi.³ Ghiberti alludes to no pictures in Tuscany or the Papal States; and nothing remains to confirm the assertion of Vasari that Simone painted at Rome. The Virgin and Child in the portico of St. Peter,⁴ a St. Paul and St. Peter in the Vatican are not now discoverable.⁵ A Virgin and Child is indeed said to exist in the chapel of the Madonna della Boccia in the "Grotte" of the Vatican, but it is so ruined that no one can tell whether it be or not by Simone.⁶

In the Academy of Pisa a figure of St. Nicholas Enthroned⁷ discloses some characteristic features of Simone, though its

¹ DELLA VALLE, *Lett. Sen.*, ii., p. 98. It is supposed that this and the Virgin above the door of the Opera of the Duomo were one and the same fresco (*vide* MILANESI in the notes to VASARI, ed. Sansoni, i., 549, who says the fresco perished in 1798).

² Ghiberti, *u.s.*, in VASARI, ed. Le Monnier, i., p. xxvi.

³ VASARI (ed. Sansoni, i., p. 557) says that Lippo finished in San Niccola of Ancona a series of the Passion commenced by Simone.

⁴ VASARI, ed. Sansoni, i., pp. 546, 547.

⁵ *Ibid.* These are the figures in which Simone is said to have counterfeited Giotto's manner so perfectly that he was called to Avignon!

⁶ A Redeemer in the act of Benediction, being a triangular pinnacle of some altarpiece in the style of the master, may be seen in Case B. III. in the Museo Cristiano of the Vatican (with a background regilt and figure retouched).

In Case H. VI. of the same museum, a very pretty picture represents the Saviour crucified and receiving the lance-wound from Longinus, the Virgin in a swoon on one side, and the usual groups in the other. (The Virgin lies here on the ground in a swoon—an innovation on the arrangement of Duccio.) Medallions in the upper spaces contain the pelican, St. Luke, and St. John the Evangelist. A predella is filled with half-length saints, amongst whom are St. Francis, and St. John the Baptist. The figure of the Saviour, one of the best in the picture, reveals the manner and spirit of Simone. * But the execution seems to be that of Lippo Memmi.

⁷ In episcopals, holding a book and cross.

* Terza Sala, No. 24. The figure seems to represent St. James.

inferior treatment and old type might point to the feebler talent of Lippo. The frescoes assigned to Simone in the Campo Santo are obviously by another hand.

Above the architrave inside the eastern gate of that burial-place, vestiges are preserved of an Assumption of the Virgin. The Madonna, with her hands united in prayer,¹ is carried to heaven in an elliptical glory, held by the Saviour and supported by twelve angels in groups of three.² The painting, altered by time and repainting, is Sienese, but lower in execution than that of even Lippo Memmi, and therefore neither by him nor by Simone. It is poor and different in manner from the series in the Campo Santo attributed to the same hand; yet Vasari enthusiastically and incomprehensibly praises it.³ We may inquire with what right he assigns to Simone the three upper frescoes of the series devoted to the legend of San Raineri. They illustrate the earliest incidents in the career of the Pisan saint:—

Raineri is represented, in the first fresco to the left, arrested in the middle of a dance of men and women by a matron, who, singling him out of a crowd, calls upon him to follow the example of the good and pious Beato Alberto. Here is a characteristic circular dance of females like those of Lorenzetti at Siena and others at Santa Maria Novella; and a man in a hood, looking on, resembles the so-called Cimabue in the fresco of the Cappellone. In the next episode the saint, kneeling at the feet of Alberto, receives the rays of the Holy Ghost which, in the shape of a dove, hovers over him.⁴ Finally Raineri, kneeling between a nimbed personage and a female, receives a blessing from the Saviour, who appears to him in a church. In the second grand compartment, Raineri's journey on board ship to the Holy Land and his miraculously ill-scented freight are represented. Several persons stand about an open case, one of them looking into it and holding his nose,

¹ Originally painted with her arms crossed over her breast, as the older and better forms still appear beneath the modern and ugly red ones now conspicuous.

² Of these, three to the right are almost entirely new, whilst to the left the intonaco has dropped away. The forms of the remainder betray a certain feebleness and are characterised by coarse and heavy forms.

³ VASARI, ed. Sansoni, i., 552.

⁴ A friar contemplates the scene from the opening of a door. This fresco has been much repainted by the brothers Melani (*vide* ROSINI, *Campo Santo*). The distance is architectural with small figures.

whilst he shades his eyes with his hand; another starting back with a gesture of disgust and holding his nostrils; the saint, with a natural movement and soft expression of countenance, commenting on the miracle and, as it were, explaining that worldly goods stink in the nostrils of God.¹ On the land to which the vessel is sailing, the Saviour again appears to Raineri, who, further on, distributes alms and assumes the garb of a pilgrim. Finally the Virgin, surrounded by six angels, makes her appearance on a throne.² The third fresco is devoted to five different incidents—the temptation of St. Raineri by Lucifer, the devil retiring and appearing in the air with the form of the pilgrim in his arms, then heaving a stone at him as he stands in prayer. The saint is then seen taming two lionesses³ and kneeling before the vision of Christ between Moses and Elias, and a glory of angels.⁴ Lastly Raineri, at the door of the monastery, asks for rest and hospitality, and afterwards distributes his miraculous alms.

These greatly damaged frescoes⁵ are by a painter of Simone's school, imitating at least his mode of composition, but making no approach to his perfection of execution. A wearisome repetition of the same heads, figures, and action, a perpetual recurrence of the same conventionally drawn features, such as half-closed drowsy eyes, low foreheads, brows extending right across the forehead, and beards of a pointed shape, reveal a painter of no versatility. A vulgar nature is betrayed in the nude; broken attitudes are indicated by straight or angular lines; the easy flow of drapery conspicuous in the Sienese has disappeared. A melancholy, even tone overspreads a surface of a thick and rough texture; opacity has taken the place of Simone's liveliness and vigour. The yellowish flesh tints, shadowed in red, are defective in relief; the draperies, of undecided tones, are copiously adorned with arabesques of the same colour, and the drawing is rude, mechanical, and coarse. Damaged by time and by restorers the series is remarkable for the total absence of all Simone's qualities; and, if it should appear that the compositions were originally his, the execution will surely be found to have been that

¹ This is one of the best-preserved figures in the fresco. In the water, fishes disport themselves.

² These angels are less damaged than other figures.

³ These are very strange and quite ideal specimens of the feline tribe.

⁴ These are all but obliterated.

⁵ Damaged by time and by restoring.

of a later painter, and less skilled. Happily evidence proves conclusively enough that the frescoes of San Raineri at Pisa were only commenced thirty years after Simone's death. The book of receipts and expenditure of the Campo Santo contains a discharge from the painter Andrea di Florentia, acknowledging the payment of five hundred and twenty-nine livres ten pence of Pisa, being the balance of a sum due to him for painting the story of the Beato Raineri; and it seems that this Andrea, a Florentine, was commissioned to do this work by Piero Gambacorta; that he bore the title of "pictor opere," lived in a house in close proximity to the place in which he had to labour, and that the payment was made on the 13th of October, 137 $\frac{7}{8}$ (Pisan style).¹ Three years later, the series being still incomplete, a message was sent to Genoa to Barnaba da Modena,² requesting him to come and finish it³; Barnaba came, but he seems to have added little or nothing to the work of Andrea; and the series was successfully brought to a conclusion in 1386 by Antonio Veneziano.⁴ Judging artistically of the three upper frescoes of San Raineri at the Campo Santo, they would appear to have been completed by a painter taught in the Sienese school, yet Andrea is described as a Florentine. It is not with Andrea Orcagna that we have here to deal, as there is proof that he was dead in 1376.⁵ But the choice lies between the following, whose names are on the roll of Florentine artists or in other records of the fourteenth century:—

Andrea Ferri, 1347⁶ and 1357; Andrea del Passano,⁷ 1363; Andrea Bonaiuti, 1374;⁸ Andrea di Nuto, 1377–1415;⁹ Andrea di Puccino, 1367;¹⁰ Andrea di Currado, 1379;¹¹ Andrea Ristori,

¹ See the original records in BONAINI, *Not. Ined.*, pp. 104–6, 141.

² * The fact that, throughout the fourteenth century the Pisans were continually summoning painters from other cities, Sienese, Florentines, and North Italians, shows how barren of good painters was the great Tuscan port, and how unfounded are the claims of her too-loyal sons.

³ BONAINI, *u.s.*, pp. 141, 142.

⁴ *Vide antea*, "Antonio Veneziano," vol. ii., pp. 286, 287.

⁵ *Vide antea*, "Orcagna," vol. ii., p. 219.

⁶ BONAINI, *u.s.*, p. 106.

⁷ *Ibid.* and GAYE, *Carteggio*, ii., p. 36.

⁸ BONAINI, *u.s.*, p. 106, and GAYE, ii., p. 37.

⁹ *Ibid.* and GAYE, *Carteggio*, ii., p. 36.

¹⁰ GAYE, *u.s.*, ii., p. 37.

¹¹ *Ibid.*

1358, 1391, called, in his funeral inscription at Santa Maria Novella, Andrea Ristori di Mugello.¹ Were this Andrea connected with the Cioni through Ristori, the brother of Orcagna, another link between Sienese and Florentine painters might be traced. It may be interesting now to see whether Florence yields an example similar to that of Pisa.

Simone is said by Vasari to have painted at Florence the chapter-house of the convent of San Spirito, and the chapter-house of Santa Maria Novella, better known as the Cappellone degli Spagnuoli.² It has been seen that the frescoes of San Spirito were painted about 1339 and 1346,³ when Simone was absent from Italy. One of the subjects which decorated the chapter-house now adorns the Cappellone of Santa Maria Novella. Following Vasari's train of thought in the life of Simone, we may see that he assigned the frescoes of San Spirito, those of the Cappellone, and those of San Raineri at the Campo Santo to one hand, because they had all a Sienese character and were reminiscent of Simone Martini's style.⁴ The Dominicans gave to the painter, whom they employed at the Cappellone dei Spagnuoli, the subjects which he was to depict; and he endeavoured to illustrate in one vast picture the commentary of St. Thomas Aquinas on the Song of Solomon, the union of the Church with Christ, and its constitution under the joint government of Pope and Kaiser. The pictorial embodiment of this theme is literal enough.

The Pope and the Emperor are on thrones of unequal height; a cardinal and a bishop attend at the Pope's side. The Emperor is supported by his chancellor and the captain of his army.⁵ At the

¹ The date of Andrea's inscription in the register of painters at Florence is given as 1333 by BONAINI (*u.s.*, p. 106), as 1359 by GAYE (*ii.*, p. 37), correctly, as 1358, by GUALANDI (*Memorie di belle Arti*, Ser. vi. p. 176). Of the three, Bonaini is most incorrect, but see the funeral inscription on the tomb of Andrea Ristori in MORENI and FINESCHI, *Notizie dell' Antico Cimitero di Santa Maria Novella*.

² VASARI, ed. Sansoni, i., pp. 549, 550.

³ *Vide antea*, "Taddeo Gaddi," vol. ii., p. 137.

⁴ The frescoes of San Spirito were destroyed in Vasari's time (*vide* VASARI, ed. Sansoni, i., 549.)

⁵ The Emperor with a skull in one hand, a sword in the other; one of the few well-preserved figures here.

feet of both is the symbol of the Christian flock—a flock of sheep guarded by black and white dogs or *domini canes*. The actual flock is divided in the foreground into monks and nuns representing “contemplative life,” and men and women of various grades and occupations, who are the faithful “in active life.” Further to the right the foxes of unbelief are hunted down by the Dominican dogs, St. Dominic appeals to the consciences of the disobedient and obdurate, and St. Thomas preaches the gospel to the Oriental thinkers of whom Averrhoes is the chief. Amongst the *dramatis personæ* the painter, it is said, introduced into the group in front of the Emperor, Cimabue in profile wearing a hood and short mantle, Arnolfo, Petrarch, and Laura with a burning heart.¹ Yet we may inquire what inducement the Dominicans could have to immortalise a poet who had written that the Pope, the Emperor, the bishop, and the prince enthroned hard by and triumphant, “had abdicated their station by an inglorious retreat to the Rhone and Danube”;² or if Simone were the painter of the picture, how he could have obtained the portrait of a lady whom he had not yet seen.³ Above the groups expressing the triumph and the power of the church-militant and the order of St. Dominic, others are intended to show the happiness awaiting those who practise obedience to their doctrines. To the right a dance of three females is timed to the cymbals of a playing girl, and a circular one moves to the sound of a pipe, beneath the feet of four persons of both sexes seated with viols, falcons, and dogs. These persons represent allegorically the contemplative states of man, the temptation of the Devil, as a woman seizing the teeth of a lion-cub, worldly temptation, as a man with a falcon on his wrist, and the temptation of the flesh, as a girl playing the viol. This group, in front of a hill overshadowed by trees, reminds us of a similar one in the fresco assigned to Orcagna at Pisa; the former is reminiscent of the dances in the wall-paintings of Lorenzetti at Siena. By these groups, signifying the harmlessness of human pleasure when innocent and recreative, St. Dominic again appears confessing a knight. Once more he appears pointing out to a group, whose consciences he has set at rest by confession, the road to Paradise lying up a path and through a gateway, at which St. Peter stands inviting a procession of

¹ It may be doubted whether any of them be really portraits, and one might ask why Philip IV., who contested papal authority, should be introduced as a devoted follower of the temporal church. The heads in the group are fairly preserved.

² GIBBON, *Decline and Fall*, chap. lxx.

³ For Simone never saw Laura till he went to Avignon, and from Avignon he did not return.

saints to enter, after receiving garlands from angels in waiting. Behind the gate Paradise lies open, peopled by the happy of all ages and sexes,¹ presided over in the upper centre by the Saviour enthroned under the guard of angels and attended by the Virgin Mary.²

This enormous work of three or four hundred figures, all of life-size, is symmetrically distributed into groups. The painter's talent as a colourist may have been commendable, but the whole surface is now so altered by restoring that but a few parts remain in their original state.³ Still we may note a great resemblance with the Raineri series at Pisa, the same melancholy yellow tones, the same dresses embroidered with traceries of the same tinge as the stuff, the same heads and figures of uniform character hardly relieved by spare red shadow, similar ill-studied nudes, coarse outlines and extremities. The Saviour in glory has the lean form, the straight and broken outlines, the tight dress, the broad head peculiar to Sienese painters. There is some individuality in the lower foreground figures, some grace in the dances, some noble and gentle faces in the groups, and some elegance in the angels of the paradise; but there is little display of vigour, and the characteristics of the inferior painter of the Pisa series are more apparent than those of Simone Martini.⁴

On the north wall the space above the arch leading into the choir is filled with a Crucifixion in the style described by Vasari as peculiar to that of San Spirito. In the left foreground the Saviour carries his

¹ Amongst them St. John the Baptist and St. Paul, Moses, Noah, and many female saints.

² With a lily in her hand. At the foot of the throne the symbols of the Evangelists, above it the cross. An excellent commentary on the subject of these frescoes, by the late Professor Hettner, will be found in *Zeitschrift für bildende Kunst*, xiii., p. 1 and foll.

³ This wall has indeed, like the others in the chapel, been barbarously repainted. All the backgrounds and part of the dresses have been coloured anew in a tone that has finally changed to a sort of orange. The old colour may be traced beneath the new. Many of the heads have been repainted so as to conceal the nimbus in part.

⁴ Rumohr says the works that are preserved of Simone and Lippo do not at all resemble the frescoes assigned to Simone in the Cappellone of Santa Maria Novella at Florence. (Notes to SCHORN'S *Vasari*, i. p. 262.) G. M. MECATTI, in his *Notizie*, supposes that the paintings of Simone and Lippo had been replaced by others. He therefore considered the present ones more modern. Ghiberti does not say that Simone painted at Florence.

cross, turning as he does so to cast a glance of compassion at the Virgin and Marys threatened by a guard. Headed by soldiers on foot and horseback the procession moves on a road turning in serpentine folds through Jerusalem and onwards to Golgotha, in the centre of which the Saviour is crucified, and wailed by the usual flight of vehement angels, whilst the crowd below insult him; the Virgin faints, and the Magdalen, with outstretched arms, shrieks by the side of a soldier bending from his horse towards her. The good thief smiles in his dying moments and his soul is already in the arms of angels taking it to Paradise. The impenitent dies tormented by a devil, and tortured by an executioner, who breaks his leg with a staff, and two imps await his soul to carry it off to Hades. The soldiers are dicing for the garment to the right, whilst a sentinel close by threatens the crowd. On the right hand foreground the Redeemer has descended into Limbus, trodden down Lucifer under the gates of the infernal region, and gives his hand to Adam, who heads a group behind which stand a mass of the condemned.

In this subject, as well as in the rest of the vast picture, we find the spirit of the Sienese school, its confused overcharge of figures, action, movement, and forms; in the Limbus the composition is actually that of Duccio; the attitudes and types are those which Taddeo Bartoli preserved at the close of the fourteenth century. The nimbuses are stamped in relief upon the intonaco and were originally gilt.¹

The author of this work, whoever he may have been, is no other than the painter of the earlier San Raineri frescoes at Pisa. We observed in the life of Taddeo Gaddi that the allegories and glory of St. Thomas Aquinas, on the western wall of the Cappellone, were Sienese in stamp and much akin to the frescoes assignable to Andrea da Florentia. The presumption is that the artist employed at Santa Maria Novella was Andrea, a Florentine by

¹ The work is not by a single hand. The foreground figures, many of which have the heavy Sienese underjaw, are inferior to the rest and extraordinarily common, and may be the production of assistants; some of the nimbuses are repainted yellow. Above the entrance door scenes from the lives of St. Dominic and St. Peter Martyr, executed by the same artists, remain. Vestiges exist of a miracle in which St. Dominic restores a woman raised from the ground by her companions, of another in which a sick man rises in his bed and stretches his arms to heaven. Again, the saint may be observed preaching, whilst the audience is obliterated. All these remains are of the rudest execution.

birth, a Sieneſe by education, and a perſon quite diſtinct from Simone Martini.

The altarpiece which, according to Vaſari, Simone furniſhed for the Gondi chapel may have been ſent from Siena,¹ and the drawing of a Crucifixion, clearly in his ſtyle, now preſerved at the Uffizi, is a relic that we may eaſily conceive to have been transported thither from abroad. In concluſion, if it be conceded that Simone painted miniatures, as ſome infer from the ſonnet of Petrarch, a Virgil with pictorial ornaments in the Ambrosiana at Milan may be taken as a better illuſtration of his peculiar ſtyle than any other of the ſame kind.²

In Siena Simone inveſted the fruits of his labours in the purchaſe of houſes in the town and lands in the neighbouring country of Vico. Being childleſs, he ſaved for his nephews and nieces, the children of Donato, to whom he left by will a great part of his property.³ But in ſpite of the ties which bound him

¹ VASARI, ii., p. 89. It repreſented the Virgin and Child, St. Luke and other ſaints, and was ſigned with Simone's name.

Richa mentions a picture by Simone on an altar of the church in the monaſtery delle Murate at Florence, the ſubject, Calvary. *Chieſe, u.s.*, ii., p. 110.

² A figure of Virgil indeed has undoubtedly his character and peculiarities. An eye is gone, parts obliterated, and others retouched. This Virgil was ſeen and aſſigned to Simone by Della Valle, *u.s.*, *Lett. Sen.*, ii., pp. 101-2. The MS. is ſuppoſed to have belonged to Petrarch. It is inſcribed :—

MANTVA VIRGILIUM QVI TALIA CARMINA FINXIT
SENA TVLIT SIMONEM DIGITO QVI TALIA PINXIT.

* It is difficult to believe that this miniature is from the hand of Simone himſelf. But the hiſtorical evidence is ſufficient to create a preſumption that this frontiſpiece of Petrarch's own copy of Virgil was painted by him or by ſomeone working with him. In ſtyle it reſembles the early works of Bartolo di Fredi.

This miniature has been deſcribed by Müntz in an article in the *Gazette Archéologique* for 1887, and alſo by Profeſſor Pietro Roſſi in an intereſting article, entitled *Simone Martini e Petrarca* in *Arte Antica Senese*, vol. I., published by the Commiſſione di Storia Patria in Siena in 1904.

Dr. Hermanin gives to Simone the miniatures in the Codice di San Giorgio (Archivio di San Pietro in Roma, N. 129 C), which Crowe and Cavalcaſelle believe to be by a Gubbian artiſt, and poſſibly by Oderiſio (ſee *poſtea*, pp. 70 and 168). Dr. G. de Nicola thinks that the miniatures were executed by a pupil under Simone's guidance. There ſeems to be little reaſon for aſſuming theſe miniatures to be by Oderiſio. They appear to be by pupils of Simone. See HERMANIN, in *Scritti vari di filologia*, pp. 445-53, and G. DE NICOLA, in *L'Arte*, 1906, Faſc. V.

³ Worth, according to his own computation, about ſeven hundred livres. The will is in MILANESI, *Doc. Sen.*, i., 243.

to his native place, he was induced in February, 1338-9, to settle with his wife and Donato at the papal court of Avignon. There he made the acquaintance of Petrarch, and, it is supposed, of Laura, whose likeness he drew.¹ He was at the same time agent for the Dominicans of Siena. Amongst the old records of the convent of San Domenico of Siena, one dated 1339 is preserved, in which Simone and his brother are legally empowered by Andrea Marcovaldi, rector of the church of Sant' Angeli, to receive and oppose certain apostolical letters in matters evidently pending at the court of Avignon. It is characteristic of the slow justice in the papal court that the matter was still pending in 1344.²

Of Simone's artistic works at Avignon little or nothing has been hitherto known, and from the time of Vasari to that of Della Valle, nay up to the present moment, it has remained untold that he decorated parts of the palace of the Popes with frescoes. A correspondent of Father Della Valle, in the last century, informed him that the portico of the cathedral of Avignon was decorated by Simone "about 1349" at the request of Cardinal Hannibal Ceccano. St. George was to be seen on horseback killing the dragon; and a young lady in green, kneeling at the side, was generally taken for the beautiful Laura.³ Beneath the frescoes were verses assigned to Petrarch⁴ as follows:—

Miles in arma ferox bello captare triumphum
Et solitus vastas pilo transfigere fauces
Serpentis tetrum spirantis pectore fumum
Occultas extingue faces in bella Georgi.

¹ According to Vasari, Pandolfo Malatesta was the person who sent Simone to Avignon, and for no other purpose than to paint the likeness of Petrarch. ii., p. 98.

² See the records in MILANESI, *Doc. Sen.*, i., pp. 216-8.

³ DELLA VALLE, *Lett. Sen.*, ii., p. 95. We learn from the ANONIMO (ed. Morelli, Bassano, 1800, p. 19), that there was in the house of Pietro Bembo at Padua a portrait of Laura, "the friend of Petrarch," by an unknown hand, copied from a fresco on a wall at Avignon, where Laura was represented as St. Margaret.

* G. de Nicola publishes a drawing (*L'Arte*, 1906, Fasc. V.) found in a codex of Cardinal Barberini at the Vatican (Cod. Barb. Cat. 4,426), of St. George slaying the dragon, which seems to be a drawing from the fresco by Simone then existing. This is, probably, one of the drawings sent to Barberini by Suarez, then Bishop of Vaison, near Avignon.

*⁴ G. de Nicola shows that the verses are by Cardinal Jacopo Stefaneschi, who wrote the life of St. George. (See *Codice di San Giorgio*, carte 81b, 82a.)

Were the date of 1349 altered to 1339 when Simone was alive, one might grant that Cardinal Ceccano¹ who lived at Avignon till 1350 as Bishop of Frascati could have employed him.

The St. George has perished, but the column of the porch, with the lunette above the ingress and the pediment above the lunette are still adorned with frescoes. In the lunette the Virgin sits enthroned holding the Infant on her knee. The patron,² who is not in cardinal's robes, though supposed to be a cardinal, kneels to the left at the Virgin's feet and is introduced by one of the angels at her sides,³ a pleasing and graceful composition.⁴ In the vaulting of the recess of the lunette six heads of angels are beautifully parted by elegant ornament.⁵ In a triangular space above the lunette, the Saviour sits in benediction between six angels in graceful motion, airing their draperies in the wind.⁶ This undoubtedly genuine production shows that Simone was at Avignon in his prime, free from the fetters of the old style as far it was possible for a Sienese painter to be, and graceful if not severe in the rendering of form.

*¹ G. de Nicola contends that it was Cardinal Jacopo Stefaneschi who gave Simone the commission to paint the fresco, and that his is the figure of the donor in the composition described above.

*² This figure has almost perished. The Angel on the right upholding the cloth, or dossal, behind the Virgin has the characteristic qualities of Simone's art.

³ The angels are two in number, each holding back a curtain and, as it were, disclosing the scene. Their forms are good and their action graceful, but the fresco is much injured.

⁴ Vasari describes Simone's custom of drawing and shading the outlines of his subject on the rough-cast wall, enlarging the figures contained in a little drawing, which he held in his hand. The fresco was afterwards repainted on intonaco laid over the rough-cast (Vas., ii., p. 97). In the upper part of the lunette of the porch at Avignon the wall has been laid bare. By its side a piece of rough-cast is seen containing the shaded outlines of the wings and head of the two angels, part of the arm of the infant Saviour and of the Virgin's dress, all in red and corresponding exactly with the design on the upper intonaco, which is of the same thickness as the rough cast-layer. On the final intonaco again Simone did not use the general tone of *verde* in flesh tints which was invariable in his pictures on panel, but the white ground of the plaster which served for the lights, whilst the shadows were indicated with red.

⁵ In the centre is the dove. The outer frieze of the archivolt is painted architecture. Above the right-hand capital supporting the architrave a painted vase with a lily is surmounted by the remains of an angel; and probably the subject of the Annunciation, of which the opposite figure is obliterated, was here depicted.

⁶ Part of the head and lower folds of the dress of the Saviour have dropped.

Besides the portico of the cathedral, Simone adorned the hall of the Consistory in the Papal Palace with frescoes, or it may perhaps be more correct to say that he had a commission to do so which he partly executed. A section of groined ceiling is all that remains at the present time to enable us to test the question of authorship in respect of a decoration which once covered the whole of the walls and vaulting. This section, which contains eighteen figures of Prophets and two Sibyls, looks like work of Simone or his assistants, and if it be so must have been executed before Simone's death in 1344. Yet old biographies exist which affirm that the Consistory was no doubt built by Benedict XII. but that it remained bare of pictorial adornments till Clement VI. was elected in 1344.¹ It appears that Matheus Johanneti of Viterbo was employed from May 29th to November 10th, 1346, at work in the Consistory and on altarpieces for the Pope, and an entry in the accounts for April 18th, 1347, sets forth that payments are made to Matheus for "a Coronation and four pontiffs in the hall of Consistory, and for an altarpiece on the altar of the chapel of the palace." But there were other frescoes in the hall of the Consistory, representing the Last Judgment, the Crucifixion, the Doctors of the Church and Prophets, and these are not noted as work by Matheus; and it remains questionable whether we can assume that these parts were executed by Matheus, whom we shall presently discover to be the author of a very inferior series of wall paintings in the Chapel of St. Martial; and it is not impossible that the old biographies which describe the Consistory as a hall bare of pictures before Clement VI. may be mistaken, and that Simone began the decoration of which the existing prophets are a fragment.² It is probable indeed, from the state and appearance of the figures which are still visible in the

¹ For the facts in the text see E. Müntz, Tom. xlv., of *Mém. de la Soc. Nat. des Antiquaires de France*, 1885, and *Courrier de l'Art*, No. 7 of 1881, p. 79. Breadth of drapery and conscientious drawing are apparent, as well as profusion of ornament. Some heads are slightly discoloured; and one, of Malachi, is gone altogether: but the rest are fairly preserved. The light flesh tones, flat in their general appearance and relieved by little shadow, are further characteristic of the Siennese master.

² Some further remains of these frescoes have recently been brought to light. But their condition precludes any decisive opinion as to their date.

groined vaulting, that Simone had the ordering and design of a decoration of which the completion was due of others. The prophets, which include (*r*) Ezekiel, Jeremiah, Isaiah, Moses, Obadiah, Micah, Nahum, Malachi, Habakkuk, Anna, mother of Samuel; (*l*) Enoch, Job, Solomon, David, Daniel, Hosea, Amos, Zephaniah, Joel, and a Sybil, are depicted standing, in various movements, on cloudlets resting in a starred firmament; and they are all, or most of them, clothed in figured dresses, marked by expressive faces, rugged features, quaintly twisted beards, and draperies of simple flow. It is equally characteristic that the flesh tones are finely rounded, though in such clearness as to leave but little contrast between light and shadow, whilst the outlines have all the finish which we find usually in work of Simone and his school. It may be that the parts which have perished, were by Matheus of Viterbo, but this is an assumption which unfortunately we are unable now to control.

Two chapels in which frescoes still exist also form part of the palace of Avignon, one on a ground floor called the chapel of the Pope, a second exactly above it and of the same shape called the chapel of the "Santo Uffizio." Both occupy a square tower of immense thickness lighted by three windows with sloping and very deep embrasures, and are painted throughout; the Pope's chapel with scenes from the life of St. John the Baptist and other saints, that of the Holy Inquisition, with incidents from the legends of St. Martial, St. Stephen, St. Peter, and St. Valerian. In both places the painting is that of men trained in the school of Simone.¹

The first subjects seen on entering the papal chapel are the birth of St. John the Baptist and his presentation to Zachariah, in the highest course to the left of the wall facing the entrance.² The upper part of

*¹ For a full description of these frescoes see GOSCHE, *Simone Martini* (Leipzig, Seemann, 1899), pp. 111-136. See also MÜNTZ, *Gazette archéologique*, 1886, p. 257 and foll.; and MÜNTZ, *Le Palais des Papes*, 1890.

² St. Elizabeth, youthful and handsome, sits up in a square bed behind which two females attend, and a male whose large bearded head alone remains, looks on. (In proportion to others this is a larger head than the rest.) In front to the right a woman of grand presence and fine profile holds the infant, whilst Zachariah sitting to the left writes the Baptist's name on a long scroll.

the lunette on that side is bare ; but in the sloping embrasure, a division is filled with groups of people, the two foremost of which, females in profile, are interesting for the costume and as being evidently portraits. Beneath the birth, St. John may be seen preaching in the wilderness, in a red dress which is a modern addition, with traces of an audience behind him, and of figures in the slope of the window commenting upon the sermon. Of these, two heads are preserved, one, that of a listener, who alludes to St. John by pointing backwards at him with his thumb, a vulgar gesture which the Sienese painters often used. In the left hand side of the lunette, to the left of the entrance, there are traces of St. John baptizing the Saviour, of Christ in prayer on the mount of Olives, and of the Lord appearing to Him in a glory of angels. In the upper spaces of the window recess, are vestiges of apostles. The left side of the lunette, where numerous figures were once grouped together, is almost obliterated. The dance of the daughter of Herodias forms the lower course to the left of the window. Throwing her figure and head back and timing her step with the jerking motion of her hands, of which the palms are all but folded on the wrist, Salome is one of the strangest examples of affectation in Sienese art.¹ Behind a table to the left, Herod and his two guests are still visible. These two figures wear long horned caps, and their profiles are almost caricatures. A total absence of perspective in the walls, roof, and table, give the picture a most unfavourable aspect.²

The wall to the right of the entrance is decorated with subjects taken from the life of another saint. In the lower course to the left of the window, Christ erect with the double-edged sword issuing from his mouth, dressed in a white tunic and holding the keys, imposes his right hand on the kneeling figure of a long-haired and bearded saint in prayer before him. A natural and simple attitude and action, a tender religious mildness in the face distinguish this figure of the Redeemer. The distance of trees and landscape extends to the recess of the window ; and above it is the Call of James and John the sons of Zebedee, with the Resurrection of Tabitha beneath it to the right. Behind the rising Tabitha, one of a group of females raises her hands in wonder above her head, an action common in Simone, repeated from the Cappella San Martino at Assisi, and derived from Duccio who in-

¹ The arm and hand of the soldier bringing in the Baptist's head on a dish are all that remain of that figure.

² On the right side of the window the executioner has struck down the head of the Baptist, and a crowd in the recess await the completion of the sacrifice.

roduced it into his Entombment in the altar-piece of the Duomo at Siena. The spirit which dictated this movement is in fact as essentially Sienese as the composition of these scenes generally, and is reminiscent not only of Simone's productions at Assisi and San Lorenzo Maggiore at Naples, but of those of the whole school.¹ The series is continued on the right side of the wall facing the entrance. In the lower course, the Saviour, erect and gentle rather than majestic, faces the recess in which vestiges of trees only remain, and seems in the act of speaking.² Two angels stand behind Him, the nearest pointing across his breast to the Redeemer, conspicuous by his long thin shape and close draperies, and remarkable for the crisp button curls of his hair; the furthest, in profile shrugging his shoulders, and bowing with protruding elbows in the affected attitude of a dancing master. Whilst the first of these forms may be seen repeated in the Sienese school up to Taddeo Bartoli, the second is one of the pure bits of affectation peculiar to Simone's school.³

The Crucifixion decorates the lunette above the entrance, but the principal figure is almost devoid of colour and can only be studied as to outline. Erect on the cross, and not dead or hanging,⁴ the Saviour converses as it were with St. John Evangelist who stands open-mouthed beneath to the right, mindless of the grief of the Virgin on the opposite side.⁵ The whole composition is wanting in the great Florentine laws of distribution.⁶

¹ The usual individuality of heads marks the group about the apostle; but unfortunately the lower half of the fresco is obliterated.

² The colour of his blue mantle is all but obliterated.

³ Above the episode a solitary figure in the act of speaking stands gesticulating with his right hand to an audience of which the traces are almost obliterated. The red dress of the speaking figure is repainted.

⁴ A fine nude of fair proportions and a soft expression of face may still be traced, and it seems the best representation of the Redeemer Crucified that had yet been produced by the Sienese school.

⁵ The Virgin's head is unhappily abraded. At the foot the Magdalen grasps the cross and an angel of long form in close dress flies at each side of the horizontal limb. Behind St. John are the usual attendant priests and soldiers.

⁶ In the course below the lunette, vestiges of two men carrying stones and the heads of two nimbed saints may be distinguished, and to the right in an interior are two half figures of apostles, a flight of steps and a female. The ceiling is groined diagonally, and at the corners above the crucifixion are St. John Evangelist and an almost obliterated Virgin. In the next space, St. John the Baptist without a head, faces St. Elizabeth. The next two figures are damaged and the last are SS. Zebedee and Anna. The ground of the ceilings is landscape and trees. St. John Evangelist erect is in face the same saint to whom the Saviour below appears

No doubt can exist as to the painting of these frescoes, which are by the same painter or his disciples, who decorated the ceiling of the hall of the Consistory of Avignon. Possibly the work was done in great measure by men of Simone's school. Of colour in general these damaged frescoes gave little idea and they justify but a guarded opinion, yet it is obvious from the remains that the system of execution was that taught by Simone, whose characteristic flatness of yellowish warm flesh tones may here and there be traced.

The next story of the tower is the Chapel of the Holy Office, in the same form and similarly painted throughout, in courses resting on a feigned architectural skirting.

The centre of the ceiling is a medallion of the Saviour, in part discoloured, but regular in form. The figures in the triangular sections are damaged and difficult to distinguish; but, in one of them, the Saviour appears amongst angels to St. Peter attended by a group of saints, one of whom bears the name "S. Martial." Close by, this saint, as a bishop, kneels before St. Peter and his suite, and on a lower corner he touches with a cross the form of one entitled St. Austelinus, lying sick in a bed.

In the next space, a religious ceremony seems to take place in a church; choristers sing hymns, whilst St. Martial casts out a devil from a female kneeling before him. Next, St. Martial gives his benediction to a kneeling figure and, lower down, performs the rite of baptism.

In the third division, an idol on a column is defended by an imp against two angels who overthrow the image, and St. Martial below is surrounded by kneeling and converted idolaters. Next, the saint is on his knees before Christ and the twelve apostles, and in the distance he distributes alms or cures the sick.

The last section, filled with an equal number of incidents, shows us with the two-edged sword and keys. He bears in both hands a scroll. (The red dress is repainted.) A hole in the ceiling occupies the place on which the Virgin stood. St. Zebedee is represented holding the nets. (The head is wanting.) St. Anna is a well-preserved soft-featured Sienese saint, in a landscape enlivened with a stream issuing from a spout. Equally soft but somewhat feeble is the St. Elizabeth in a flowery meadow holding up her dress with her right hand. Part of the head of St. John the Baptist is gone. He wears a red mantle over his camel's-hair dress and points downwards with his right. The lower part of the figure is feeble. An escutcheon fills the centre of the diagonals, which are painted with the usual ornament.

the Saviour amongst the apostles, St. Martial surrounded by his suite preaching, with a model of a castle in his hands, whilst, lower down, St. Peter baptises the saint, and in a neighbouring episode the Saviour, again supported by the apostles, imposes His hands on him, the whole completed by a figure in the foreground in the act of drawing a net out of the water.

To these complicated and multifarious subjects in the ceilings are added others equally numerous in the walls,¹ from which it appears that the chapel was dedicated to St. Martial, St. Peter, St. Paul, St. Stephen, and St. Valerian. In character and execution the frescoes, though inferior to the rest in Avignon, are of the same class as those in the lower chapel and are therefore Sienese and not Giottesque. According to records recently discovered, the Chapel of St. Martial, and a second called the Chapel of St. Michael, of which we have no present knowledge, were painted by Matheus of Viterbo, during the period extending from January 19th, 1344, to September, 1345; and it is clear from the remains in the Chapel of St. Martial that Matteo was an assistant in Simone's school, or was influenced in the development of his style by Simone, but was unable to attain the same level as his master. There is evidence in the records of the Papal court

¹ In the upper part of the lunette to the left of the entrance, St. Stephen kneels before St. Peter, above a group of nine prostrate persons; beneath whom again are remains of one on his knees, headless, with crutches lying at his side. To the left of the window, a bishop casts out a devil, whose form appears in the air in chains, and below, traces of a dead body remain. In the left side of the wall facing the entrance, St. Martial kneels before Christ guarded by angels, and in the recess St. Valerian kneels before St. Martial. In the lunette are traces of a martyrdom and the soul carried to Paradise by angels, whilst a similar incident fills the vaulting of the window. The right side of the window is abraded. The upper part of the lunette to the right of the entrance represents St. Martial having freed a kneeling figure from chains; and St. Martial with an escort of priests moving towards a church in the midst of a crowd of figures, some of whom are recumbent. Beneath this, on one side is a church interior in which are two bishops, and in the other, ten churches in rows with inscriptions. Above the door St. Peter is crucified, as usual, with his head downward, and to the left, St. Paul is decapitated; whilst in the sky the soul of the former is taken to Paradise. (The fallen intonaco, as usual, shows the red design on the rough-cast.) A destruction of idols by order of a female is depicted in the lunette, and by its side are numerous figures flying from the effects of a fire represented in the distance to the right. Beneath this scene the following words remain inscribed: SIGIBERTVS. COMES. RVR. D. GALEN. . BENEDICTA.

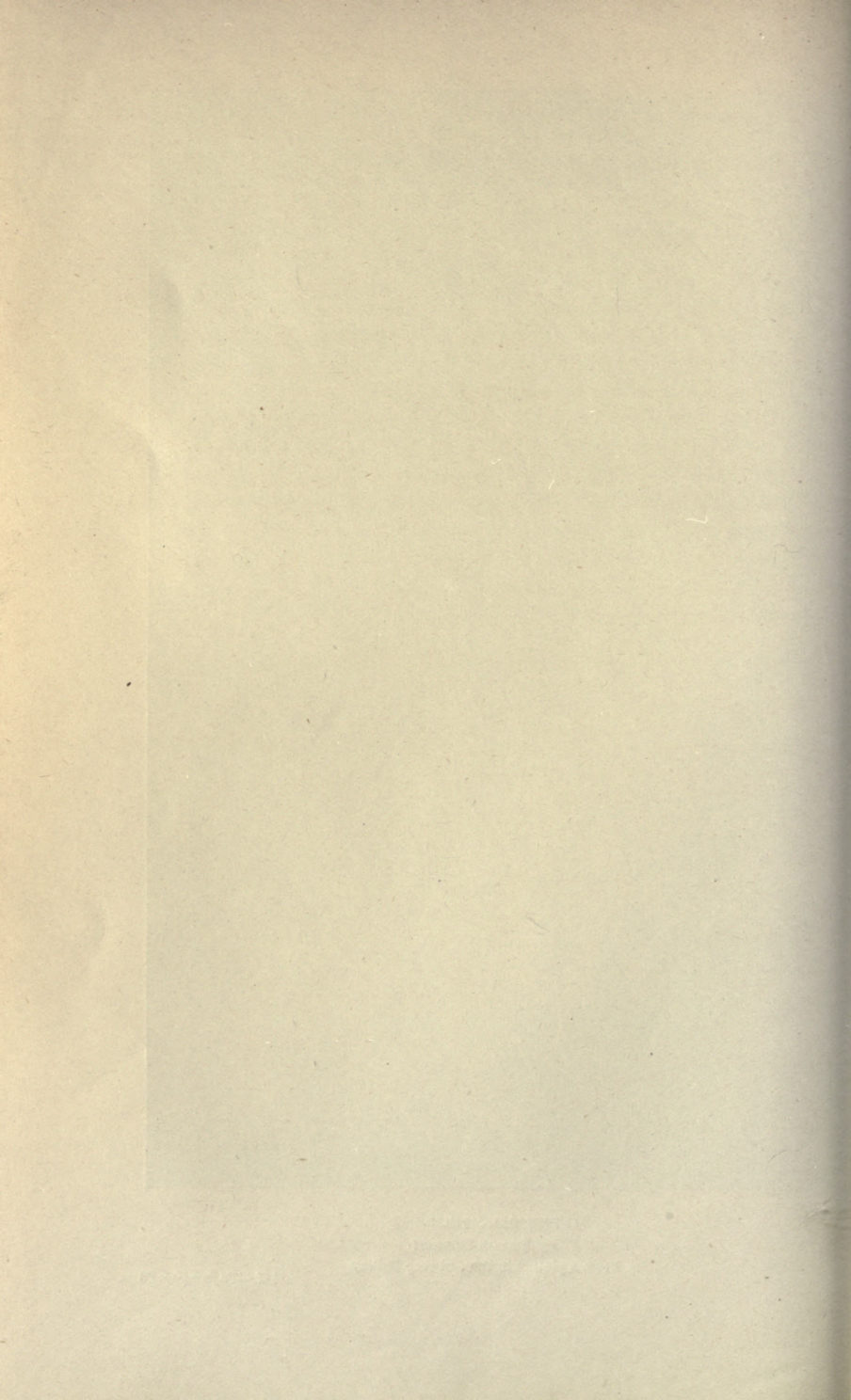


THE CRUCIFIXION

By SIMONE MARTINI

From a picture in the Antwerp Gallery

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at Avignon that he painted the ceiling of the Guarderobe in the palace of Avignon in 1343, when Simone was still living, and that, after Simone's death in 1344, he not only painted in the hall of the Consistory and chapels of St. Michael and St. Martial, but in the refectory of the Tower of Trouillas.¹

Avignon boasts of no other frescoes by Simone. No pictures are there from which to judge the effect produced by the Sienese on the art of France. Hard by the school of Dijon arose, where the Flemings had the upper hand; and one single picture, originally at Dijon and since in the Louvre, betrays a mixture of the Flemish, Burgundian, and Italian style of Simone.² It is a piece remarkable for softness of character and care in execution, but with little vigour of conception or movement, and flat in general tone.³

It was, however, impossible that Simone, who lived long at Avignon, should not have produced many portable pictures there.⁴ Two years before his death he completed the interesting "Return

¹ Consult again Müntz, *Mém., u.s.*, and *Courrier de l'Art*, ante p. 93. On the wall to the left of the entrance in the cathedral of Avignon, a Baptism of the Saviour is depicted, and there are remnants of His form, of those of two angels and part of a kneeling family; but, though some trace of the Italian manner of the fourteenth century is apparent in the work, it is of a common order and much damaged.

* ² At the Exposition des Primitifs Français, held at the Louvre in 1904, three pictures were shown that manifested the influence of Simone, and were executed probably by Provençal artists who had been influenced by him. Two of these, an Adoration of the Magi and a Death of the Virgin, from Madame Lippmann's collection, figure in the official catalogue. The third, a polyptych, on which were scenes from the Passion and half figures of saints, arrived too late to be included in the printed catalogue. This work was first recognised as of French origin by the editor, to whom it belonged. It is reproduced in two plates, and fully described in M. Henri Bouchot's large work *L'Exposition des Primitifs Français* (Librairie Centrale des Beaux-Arts, 13, Rue Lafayette, Paris), and is also described in his smaller work *Les Primitifs Français* (Librairie de l'Art Ancien et Moderne, Paris, 60, Rue Taitbout), pp. 193, 194.

³ The subject, a Martyrdom. The picture was once in the possession of Mr. Reiset in Paris. [See O. Mündler in *Zeitschrift für bildende Kunst*, Leipzig, Heft. 11, 1867.] But it was never exhibited at the Louvre. Inscribed: SIMON DE SENIS ME PINXIT SVB ANNO MCCCXLII.

* ⁴ Several Sienese pupils of Simone also executed panels for churches in Avignon and its neighbourhood. A certain Petrus de Senis as well as Lippo and Tederico Memmi of Siena painted pictures for the Franciscan church at Avignon. We have already noted that Giovanni di Duccio painted a Madonna which Suarez saw in the church of S. Domenico at Carpentras. See NICOLA, *L'Arte*, 1906, Fasc. V., p. 340.

of the Saviour from the Temple," which now adorns the Liverpool Gallery, and which bears his name.

Simone seldom lavished more care on nimboes and embroideries, on the other hand, he seldom produced figures so stunted or so superabundantly laden with drapery as here.¹

The trustees of the Antwerp Gallery bought at Dijon, in 1826, a very pretty, good-conditioned, and characteristic little work of this time containing the Annunciation, the Crucifixion, and Deposition from the Cross.² The Louvre collection comprises a very small panel by Simone representing Christ carrying His Cross, followed by the Marys and the usual crowd of people. The executioner drags the Redeemer onwards with a rope. His companions push back the Virgin, and the Magdalen raises her arms to heaven. The subject is conceived entirely in the spirit of the Sienese school of which Simone is a chief.³

¹ Liverpool Gallery, wood, 19½ inches by 13 inches. When this picture was exhibited lately at Burlington House the date had been partly obliterated, viz. to D XLII.

In the Oxford University Museum there is a double panel representing the crucified Saviour, between two saints, and the Entombment. It is catalogued under Simone's name, and reminds me of his school. The words SIMON MEMMI on the frame are forged. The artist may be Berna.

² Nos. 257, 258, and 259, Antwerp Catalogue. In the two extreme panels are the Angel Gabriel and the Virgin Annunciate. In two other parts the Crucifixion and the Deposition. In the latter, fourteen or fifteen figures are fairly divided into two groups, and in the centre foreground a bishop, the patron in prayer, kneels, with the word SYMON written beneath him. In the former, the Saviour on the Cross receives the lance-wound from Longinus. The Virgin, to the left, lies on the ground in a swoon, partly raised by the Marys and surrounded by people. This again is Simone's modification of Duccio's well-known old form of composition, which Berna afterwards followed at S. Gimignano. The Magdalen grasps the foot of the Cross, whilst children and other persons stand by pointing at the Virgin. The Saviour in this piece is not alive as in the chapel of the Pope at Avignon, but hangs at length between two angels who fly by His arms. Beneath this scene is the word PINXIT.

* These pictures were shown at the Exhibition of Sienese Art held at the Burlington Fine Arts Club in 1904, and are fully described in the catalogue of that Exhibition. They are amongst the most exquisite examples of Simone's art. Certain Gothic details in these panels, which are absent from the Uffizi Annunciation, tend to show that they belong to Simone's third period, the period of his sojourn at Avignon.

*³ Louvre, No. 1,383, panel, 9¾ inches by 6½ inches, from the collection of Louis Philippe.

In the Kaiser Friedrich Museum (No. 1,070A) is a small panel, an Entombment,



CHRIST BEARING THE CROSS

By SIMONE MARTINI

From a picture in the Louvre

Of three panels once in the Ramboux collection at Cologne falsely assigned to Simone, one represents the Virgin with the infant on her knee holding a bird, and is now in the Cologne Museum. It is a picture of Simone's school.¹

Simone died at Avignon in July, 1344,² having made a which originally formed a part of the same series as the pictures at Antwerp and the Louvre panel. It was acquired by the museum in 1901, and comes from M. Emile Pacully's collection.

*¹ Cologne Museum, No. 510, wood, 2 feet 6½ inches by 1 foot 11½ inches. The two other pieces were Nos. 63 and 64 of the Ramboux Catalogue—63, a Virgin and Child, probably by Lippo, 64, a school piece by a pupil of Lippo or Simone.

See also *postea*, p. 76, for panels in the ex-Bromley collection falsely attributed to Simone.

² The register of deaths at S. Domenico of Siena has the following entry under August 4th, 1344: "Magister Simon pictor mortuus est in curia: cujus exequias fecimus in conventu die IIII^o mensis Augusti." MILANESI, *Doc. Sen.*, i., p. 244.

* In the museum at Altenburg is a figure of St. John Baptist which is attributed in the admirable official catalogue to Simone. After some hesitation, I have come to the conclusion that this attribution, which was first made by Professor Schmarsow, is justified. The head is awkwardly placed on the shoulders, and the neck of the saint is too broad. But in the flowing lines of the robe, and in the drawing of the hands, and especially the little finger, we find the master's own hand. Certain it is that the resemblances to the St. John Baptist in Mrs. J. L. Gardner's picture are too subtle and fine to be accounted for by the theory that the latter is the work of a master, the former of a pupil.

In Count Stroganoff's collection in Rome is a small Madonna (11 inches by 8½ inches), by Simone, which was shown at the Mostra dell' Antica Arte Senese in 1904. The Virgin is represented in a blue cloak and red dress. She is seated on a cushion and holds a book of hours in her left hand. Her head is inclined towards her right shoulder.

The Borghese Gallery has recently acquired a Madonna and Child by Simone Martini. The Madonna is represented standing three-quarter figure. She carries the Child on her left arm. In His Hands he bears a scroll on which are the words EGO SVM VIA, VERITAS, ET VITA, EGO FLOS CAMPI. The picture is too fine in quality to have been executed by any followers of the master. The head of the child and all the hands in the picture could only have been painted by Simone. Unfortunately, this picture has suffered considerably.

See DR. ETTORE MODIGLIANI, *Un Quadro Sconosciuto di Simone Martini*, in the *Emporium* of July, 1904.

In the Pieve di S. Maria at Staggia between Siena and Poggibonsi is an altar-piece, a Madonna, by some pupil of Simone. The Virgin is represented in half-figure. She has a blue cloak and a red tunic. The Child, who wears a dress of old rose colour, and is seated on the Virgin's left arm, holds her robe above her breast with His right hand. In His left hand he holds a scroll, bearing the words FIAT LUX. The long nose and the mouth turned down at the corners seem to indicate that this picture is by an imitator of his early manner. A small panel of somewhat late date, a work of Simone's school, is in the Kaiser Friedrich Museum (No. 1,071 A).

will¹ in which he left his house and furniture at Siena to his wife Johanna and the rest of his property to his nephews and nieces.²

His relict, in the brown garb of the widows of the time, returned to Siena, almost immediately after his death, with Donato. In evidence given by her on a trial between the heirs of Simone and Donato in 1355 (Donato having expired in August, 1347³) she declared that her husband had died at Avignon.⁴ Masses and vigils for his soul were said and held at Siena on the 4th of August.⁵

It seems to us that this little Madonna and Saints at Berlin may possibly be a later work by the master of the Staggia Madonna.

Some ten years ago, two panels bearing half-length figures of female saints were in the possession of Signor E. Torrini, of Siena. They are fragments of some lost altarpiece by Simone Martini. Their true authorship was first recognised by Mr. B. Berenson, who is now their possessor. Unfortunately they had suffered serious injury before they appeared at Siena.

By some brilliant follower of Simone is a Marriage of St. Catherine in the Siena Gallery (No. 108). It is not possible at present to accept any of the numerous attributions of this picture.

Simone's small panel in the Museo Cristiano (Press B, No. III.) at the Vatican has already been described by the authors. See *antea*, p. 50, n. 6.

By a pupil of Simone are four panels representing scenes from the life of Christ, two of which are in Mr. Benson's collection and two in the Museo Nazionale at Florence. G. de Nicola tells me that he now gives to the same master a Madonna with Saints and Angels in the Louvre (No. 1666, Salle VII.), the miniatures in the Codice di San Giorgio at the Vatican (see *antea*, p. 58, and *postea*, p. 168), a miniature in a Pontificale in the Bibliothèque Nationale at Paris (No. 15619, C. 2A), representing the Ordination of a priest and certain miniatures in the Kupferstichkabinett at Berlin (n. 1984-2000). The miniatures in the Berlin print-room—they are all mounted on one sheet—are certainly by the same master as Mr. Benson's two panels, and the two panels in the Museo Nazionale. The two pictures in Mr. Benson's collection are a Crucifixion and a Pietà. At the Museo Nazionale is a Noli me Tangere and a Coronation of the Virgin.

In Mr. Charles Butler's collection is a small triptych of which the central panel is by some good follower of Simone. It is a Madonna and Child. The Virgin is represented three-quarter figure. The child is of Simone's usual type. The wings of this triptych, which have probably been added in modern times, are by Sassetta.

¹ See the text of that act in *Doc. Sen., u.s., i.*, p. 243.

² MILANESI, *Doc. Sen., u.s.*, p. 219.

³ *Ibid.*, i., p. 216.

⁴ *Ibid.*, i., p. 244.

⁵ These absorbed all but 23 livres 4 soldi, of 7 gold florins, the difference of which was paid to Lippo Memmi on the 7th of the same month. *Ibid.*, same page. There are notices of Barnaba, who followed the profession of a goldsmith till 1418, when he died leaving a numerous family. *Ibid.*, i., p. 245.

In order to leave no record of these times unnoticed, an order of King Robert of Naples may be quoted. (Reg. Rob. reg. 1316, B. p. 255. See SCHULZ, *Denk-*

Donato, who obviously painted in company of Simone at Avignon, has not left any pictures behind; and hence he may be supposed to have been a second-rate artist.

A picture which seems to have been executed by a follower or assistant of Simone, was in London in the hands of Mr. Donnadiu some years ago,¹ representing a Virgin and child on gold ground, with a garland of little half-figures in medallions, inscribed: NADDVS CECCHARELLI DE SENIS ME PINXIT MCCCXLVII. This painting, quite in Simone's style and method, discloses his care and minuteness. Yet it is strange that no trace of this Ceccharelli should have been found elsewhere.

In the same way the Louvre once owned two little Madonnas, assigned to Simone, which had formed part of the Campana collection. They are now no longer exhibited, being properly considered to be school pieces of a later time.

In the Munich Gallery, a Virgin ascending to heaven in the midst of a choir of angels, with the Saviour between four prophets above her, the Coronation in the upper gable, male and female saints in dead colour

maler, u.s., iii., p. 165.) This order, dated Casasana apud Castrum maris de Stabia July 23, 1317, assigns to Symon Martini, Knight, a yearly salary of 50 ounces of gold to be drawn on the salt dues of the Principato and Terra di Lavoro. Future research alone can determine whether this Symon be or not our painter.

* Seeing that it was in all probability in this same year of 1317 that Simone was chosen by the king to paint the great altarpiece which commemorates the self-abnegation of Robert's beloved brother, St. Louis of Toulouse, and that the name of no other Simone Martini can be found in contemporary documents at Naples, it is surely not unreasonable to conclude that it was Simone Martini of Siena who was thus honoured.

To this record of Simone may be added a notice hitherto unpublished, of a payment made by him in 1340, for the purchase of a house in Castelveccchio, in Siena, which is to be found in the Archives of the Hospital (Arch. di Stato, Siena, Spedale, *Conti Correnti*, A. fol. 29 t.).

¹ No. 8, Duke Street, London.

This picture is now in the collection of Sir F. Cook, Bart., at Richmond. It was shown at the Exhibition of Sienese Art at the Burlington Fine Arts Club in 1904, and is described in the catalogue of that Exhibition (see pp. 51, 52). There is another work of Ceccharelli, a Pietà, with small figures of saints in *tondi* in the possession of Prince Liechtenstein. In 1905 it was not exhibited, but was in the magazine of the Liechtenstein Gallery at Vienna. The editor had previously been told of this picture by Mr. Fairfax Murray. In this picture Christ is represented in half-figure standing in the grave. The panel has its original frame, which is adorned with eight medallions bearing half-figures of saints. It bears the signature NADDVS CECCHARELLVS DE SENIS ME PINX. The picture measures 66 cms. by 45 cms.

on the sides, and an Annunciation in the pinnacles like that of the Antwerp picture, may be seen under the name of Lippo Memmi.¹ It very much resembles the work of Naddus Ceccharelli and Lippo Memmi, being copiously adorned with tracery and gold.

A large life-size Virgin ascending amongst angels with five prophets at each side of the arch of the niche, painted flatly, but damaged by varnishes, partakes of this character and may be seen in the gallery of Siena,² where likewise a Virgin and child amongst angels in the same style may be studied.³ These two pictures, however, are under the name of Lorenzetti.⁴

Lippo Memmi was Simone's partner at an early period—probably before Simone's marriage in 1324. He was born at Siena,⁵ and though at times content to take upon himself the mechanical portion of altarpieces, not the less an artist of the same school as his brother-in-law. They had a common workshop, yet they frequently undertook separate commissions; the most important of which to Lippo seems to have been that of 1317 for the adornment of the Palazzo del Podestà at San Gimignano. Sixteen years before, Dante, as envoy of the Florentine republic, had solicited in the very hall which Lippo came to adorn, the aid of San Gimignano in favour of the Tuscan League. The same podestà who now employed Lippo, had promised that aid to Florence; and now that peace had succeeded to long years of strife, Mino of the Tolomei of Siena, sought to rival the magnificence of his countrymen, by adorning the hall of Justice at San Gimignano with a "Majesty" similar to that of Simone. Lippo decorated the wall of the council room with a fresco the spirit and composition of which very much resemble those of his relative. He depicts on an area of one hundred and seventy-five feet⁶ the Virgin and Child amidst twenty-eight angels and saints, promi-

¹ No. 986. It was assigned in earlier times to Gentile da Fabriano, then to Taddeo, and is now catalogued as a Lippo Memmi. Wood, 0.70 m. high by 0.30. * The gold on this panel is modern and the blue background of the wings is not original.

² No. 61, wood, m. 1.11 broad by 2.10, originally in S. M. della Scala.

³ No. 80, wood, m. 0.93 broad by 1.98.

* ⁴ These pictures are generally regarded now as being authentic works of Pietro Lorenzetti.

⁵ See *postea*, the signature of a picture by him at Orvieto which attests this fact.

⁶ 27 feet by 6½ feet.

ment amongst whom St. Nicholas introduces the kneeling Mino de' Tolomei.¹ A red and blue striped dress lined with fur encloses the form of the Podestà. Red socks, black shoes, dark hair in a net, a pointed cap or hood in his hand, complete a very characteristic and doubtless faithful portrait.²

The figures in this vast miniature are placed with a fair and rational symmetry, the best places being given to the most important persons. The Virgin in her blue star-spangled tunic, and her mantle fastened with a brooch, has a plump oval face

¹ With the following words inscribed on a scroll in his left hand :—

SALVE, REGINA MVNDI, MATER DEI
Q. SINE PENA PEPERISTI XPVM,
VOBIS COMMENDO DEVOTVM INFRASCRIPTVM
NELLVM DÑI MINI TOLOMEI,
IN VLNIS VRIS ROGO AMOE MEI
VT PLACEAT VOBIS SVSCIPERE ISTVM
ET INTER SANCTOS VROS ESSE MIXTVM
ANGELOS, PATRIARCHAS VIVI DEI.

² Beneath the Virgin the words: LIPPVS MEÑI DE SENIS ME PINSIT MCCCXVII. (Yet it must be borne in mind that the second syllable of "pinsit" and the date are a restoration of a later period.)

And lower down in Roman character: AL TEMPO DI MESSER NELLO DI MESSER MINO DE' TOLOMEI DI SIENA, ONOREVOLE POTESTÀ E CHAPITANO DEL CHOMVNE E DEL POPOLO DELLA TERRA DI SAN GIMIGNANO MCCCXVII.

In a corner to the right one reads further BENOTIVS FLORENTINVS PICTOR RESTAVRAVIT ANNO DOMINI MCCCCLXVII., and this leads us to consult a record of 1466, from which it appears that in April Benozzo Gozzoli contracted with the magistrates of S. Gimignano to "refresh and repaint all the figures of the hall and tint the background in blue"; (see the original in PECORI, *u.s.*, *Storia della Terra di S. Gimignano*, p. 650); and in pursuance of this contract he cut out and replastered and then repainted on the right the legs of St. John the Baptist, St. Peter, and the angel holding the pole of the canopy, and an entire figure of St. Louis, king of France, with a friar behind him. To the left, St. Anthony the Abbot and a female saint near him, the virgin St. Fina. Besides this, he touched up the hair and beard of St. John the Baptist and the hands of the Virgin. The date of the signature of Memmi was likewise renewed by him; but in his restoration Benozzo doubtless replaced the new saints on their old lines, as the final syllable of the word ABATE in the name of St. Anthony is original, and of Memmi's time, whilst the rest is more modern. The painted frame is entirely by Angelico's pupil, nor did the authorities, who employed him, think it of much moment that they cut the lower part of the fresco at its two extremities for the opening of two doorways which impinge on and disfigure Lippo's work, a proof, if any were needed, that the bad taste of the fifteenth century was very like that of the present day.

supported on a broad neck, and wears a diadem from which a veil with gold stripes depends. Her thin hands have the well-known Sienese affectation of movement; the lips are pursy; the Saviour is an old type, the favourite of Lippo and of the school. Softness marks the features of a St. Agatha or a St. Agnes, whilst heaviness and breadth characterise the heads and faces of angels. St. Peter, St. John the Baptist, and St. Paul are grave apparitions of slender frames and antiquated air. St. Nicholas on one side, S. Gimignano on the other are fine and expressive; but what most characterises Lippo is a minuteness without example in productions of a similar kind. The red outlines appear under the light grey tints which do the duty of shadows. A warm but feeble rosy tone overspreads the flesh; and every hair as well as every ornamental detail is patiently realised.¹ A gay but not vivid key of harmony is peculiar to the softly turned and copiously embroidered draperies. The picture is a magnified miniature, utterly flat and unrelieved. It shows Lippo a patient but not a great painter of tempera on the wall. Of his works as a miniaturist, San Gimignano evidently possesses examples, the choral books of the Collegiata being full of miniatures, the finest of which have the finish and gay colour of the "Majesty" in the hall of the Podestà.²

An example of Lippo's manner is to be found in an Ascension of the Virgin with saints, much damaged, in the sacristy of the church of Monte Oliveto, near San Gimignano.³ These may be

¹ The play of light and reflections may be seen in the iris of St. Peter's eye.

² One of these, an *Antifonario di Canto fermo*, is adorned at p. 22 with a figure of S. Gimignano in episcopals, surrounded by four angels (one of them bearing the crozier); above, six kneeling figures in groups of three at each side, a splendid example of its kind as well for the beauty of its draperies and the perfection of its finish, as for the softness of its character and liveliness of its tones. Twenty-two miniatures, all of this quality, in style Sienese and of Lippo's manner, fill the volume. In a Missal of the same collection, a "Redeemer Appearing to the Apostles" is of equal value and similar character. It might be desirable that books so full of interest should be withdrawn from daily use.

* The only two books containing miniatures which can be given to Lippo Memmi are now kept under lock and key in the sacristy.

³ Centre, the Ascension and a glory of eighteen playing and singing angels. Wings, each two saints, all less than life size, two of which are SS. Bartholomew and Catherine, the latter the least damaged of the four.

* The Assumption is now in the sacristy. The side panels are separated from

the panels of an altarpiece mentioned by Vasari as originally in Sant' Agostino at San Gimignano,¹ where no altarpiece now exists, though, above the altar of the Madonna delle Grazie, a damaged fresco in Lippo's manner represents the Virgin Enthroned giving the breast to the Saviour, between the archangel Michael and another saint now obliterated.²

San Gimignano is not the only city in the vicinity of Siena for which Lippo laboured. A picture bearing his name is in the chapel of the Santissimo Corporale in the Duomo at Orvieto.³ The Virgin stands with her hands joined in prayer, between fourteen angels, one of whom at each shoulder loops back her mantle. Beneath the mantle three rows of kings, princes, monks, and nuns are kneeling. The Virgin with an oval face and broad neck, the angels with full faces and throats, and hair waving round broached fillets in attitudes affecting grace, recall the fresco of San Gimignano.⁴ The colour is lively, rosy, and flat, and the execution careful beyond measure.

If Lippo is the author of the picture of the Beato Agostino in Sant' Agostino of Siena, he is as great as Simone, but besides this, his style is represented at Siena by an altarpiece above the door leading into the sacristy and convent of the Servi,⁵ in which the Madonna holds the infant in a graceful and affectionate action.⁶ The delicacy of Simone with the type of Duccio and powerful

it and are in the adjoining Cappella della Madonna di Pompei. The figure of St. Catherine is very characteristic. Unfortunately, the central panel has been reduced in size.

¹ VASARI, ed. Sansoni, i., p. 555.

² According to Coppi (*apud* PECORI, *u.s.*, p. 540) a knight of the Salvucci family in armour had originally been painted above this fresco, the whole having been completed in 1330.

³ Inscribed on the pedestal beneath the Virgin's feet: LIPPVS DE SENA NAT, NOS PINX AMENA. This inscription can only be seen by removing the beading of the frame. The Virgin, of life size, wears a red dress damasked with flowers, a diadem and veil.

⁴ The Virgin's mantle is blue lined with white fur. The drapery of two figures kneeling on the left is repainted, as well as that of a figure in front to the right. The ornaments are all beautifully stamped.

* ⁵ This picture is now in the Siena Gallery.

⁶ In the Saviour's hand is a bird and scroll. His dress is red and shot with gold. The drapery which falls from the Virgin's head is engraved with scriptural sentences.

tones of colour are characteristic in the infant, whilst the broad round head of the Virgin bends affectedly on a slender neck; and the closed lids give their usual exaggeration of ecstasy and longing.¹

But for an inscription revealing the painter's name, it would be presumptuous to affirm that the man who painted a picture so like those of Simone could have executed also the fresco of San Gimignano and the altarpiece of Orvieto; but Lippo evidently worked more in the manner of his brother-in-law when they were partners than when they were separated; and another example akin to that of the Servi is the small altarpiece,² formerly belonging to Hofrath Förster, now in the Berlin Museum, in which a tall and slender Virgin holds to her bosom the form of the infant Saviour.³

Two life-size figures of St. Ursula and another saint with a sword, assigned to Simone, once in the Bromley collection, are two creations in Lippo's style, such as it appears in the wall picture of San Gimignano, and may be classed amongst the best that he produced.⁴

In the same class may be noticed ten figures of apostles which passed from the Ramboux collection to the Wallraf-Richartz Museum at Cologne,⁵ and the pinnacle of an altarpiece represent-

¹ The frame is exquisitely stamped and gilt. Each letter of the inscription is in a separate ornament and runs: LIPPVS MEMMI PINXIT.

² Inscribed: LIPPVS MEMMI DE SENIS.

³ No. 1,081A. The Virgin holds the back of the standing Saviour to her bosom. Dressed in a white tunic and red mantle, he points with his right hand, and holds with his left a scroll on which is written: NVLLVS SVREXIT M. . . . JOHS BATIS. Two angels are engraved in the ornament of the trefoil niche. The flesh tints are abraded, particularly in the head of the infant, and some restoring is noticeable. On the back of the panel is a seal with the words Campo Santo Pisano on it.

⁴ The St. Ursula was purchased at Mr. Bromley's sale by Baron Marochetti for 113 guineas; the other saint, by Lord Ashburton for 81 guineas. Both were in the Ottley collection.

* The editor has not been able to trace either of these pictures. It is possible that Lord Ashburton's picture was one of those that perished in the fire at Bath House. Certainly it had not been in the collection for many years previous to its sale in 1907.

⁵ Cologne, Nos. 741-50 of the old catalogue. Wood, 11½ inches high by 8½ inches. A little enfeebled in colour and flat. The Virgin and Child of the Ramboux collec-



Madonna & Child.

By Lippo Memmi.

From a picture in the Church of S. Maria dei Servi, Siena.

ing the Saviour in half-length, resting one hand on a book and raising the fingers of the other, once in the Toscanelli collection at Pisa.

We may notice further, in the palace of Cosimo Alessandri at Florence, fragments of an injured picture representing St. Zenobius, St. Peter, St. Paul, and St. Benedict.¹

The following list completes all that can be said of Lippo, who died, according to Vasari, in 1356.²

The pictures in the Kaiser Friedrich Museum, Berlin, of the Virgin and Child,³ and the Virgin giving the breast to the Infant,⁴ having the character of Simone without his conspicuous beauties and with some heaviness of form, may be by Lippo Memmi or Barna. A third number in the same collection, an Annunciation with Saints,⁵ undoubtedly belongs to the school of Siena, but has more the character of Barna and his school than that of Simone.⁶ The Madonna between saints, in the Academy of Siena,⁷ is catalogued with Simone's name, and the Saviour in the pinnacle is most like a work of his hand, but the ugly faces of the Virgin and infant are

tion assigned to Simone (see *antea*, p. 98) and now catalogued 510 in the Cologne Museum, has already been noted as a school piece. Nos. 63 and 64 of the Ramboux collection have been notified in the same place as school pieces—63 perhaps by Lippo, 64 by a disciple of Lippo or Simone. No. 510, Cologne, measures 2 feet 6 inches high by 1 foot 11 inches, 63, Ramboux, 2 feet 1 inch by 9 inches, 64, 1 foot 1 inch high by 2 feet 10½ inches. Both the latter are unimportant and feeble productions.

* The figures of apostles (Nos. 741–50 in the old catalogue) are not now shown. Nor were we able to find them in the loft of the Kunstgewerbe Museum, where some of the pictures formerly exhibited at the Wallraf-Richartz Museum are now placed.

¹ On the sword of St. Paul are the words LIPPVS MEMMI. The central portion, a Virgin and Child is in the same place with little heads of angels, all renewed. These pictures were last seen many years ago.

² ii., p. 97.

³ No. 1,067 of catalogue, wood, 2 feet 5¾ inches high by 1 foot 8¾ inches.

⁴ No. 1,072 of catalogue, wood, 10½ inches high by 7¼ inches.

* This picture is probably by a follower of Lippo Memmi.

⁵ No. 1,142 of catalogue, wood, 1 foot 6 inches high by 1 foot 0½ inches.

*⁶ This picture has been attributed to Bartolo di Fredi; but it is not by him, although it has some of his characteristics. It is by some artist more closely allied to Simone, and perhaps by the same master who painted the little Madonna just referred to, No. 1,072 in the Berlin Catalogue. See SIRÉN, *Don Lorenzo Monaco* (Strassburg, 1905).

⁷ Half-lengths. No. 115 in the catalogue of the Siena Gallery.

* This is a school piece. It no longer bears Simone's name.

less so, whilst the St. Michael is of the Sienese type to be found in the picture of St. Catherine of Pisa and in those parts of the Cappellone at Santa Maria Novella which are given to Taddeo Gaddi. Another Madonna Enthroned with the child between saints,¹ is likewise assigned to Simone in the Academy of Siena, as well as an altarpiece in the Compagnia della Madonna of the same city representing the Virgin between two angels and the kneeling St. Anthony and St. Catharine. Two other parts represent St. Peter and St. Paul; and the Saviour in benediction is as usual in the pinnacle. A fourth Virgin and Child in the chapel del Rosario of San Domenico at Siena assigned to Barna,² but less ugly than the three foregoing, is like them of a character which may be called the exaggeration as to types and form of that peculiar to the fresco of Lippo in the Sala del Podestà at San Gimignano, with something of the features common to the frescoes of Barna also at San Gimignano and to the works of Luca Tomè. We should place in the same class as the foregoing a Virgin and Child, with the infant Christ standing on her lap, between four female saints,³ and a half-length of the Virgin and Child, with side panels containing male and female saints in the Dresden Gallery,⁴ and an Annunciation falsely assigned to Spinello Aretino in the Borghese Gallery at Rome.⁵ If it should ever be ascertained that these pictures were executed by Lippo, we might suppose that with the lapse of years he failed to keep up to the standard of his earlier days, and that he learnt at last to paint with coarse colour and to draw defectively.

A better example of the manner of Simone, Lippo, and Barna is a series of four pinnacles in the Siena Academy⁶ representing

¹ Full lengths. No. 51, Siena Catalogue. The saints are: St. John Baptist, St. Bartholomew, St. Bernard, St. Stephen, with a garland of angels round the Virgin. This *ancona* is assigned to Lippo Memmi in the present catalogue. Its true author is not known; but see *postea*, p. 86.

² See *postea*, p. 84. * This picture is an early work of Paolo di Giovanni Fei.

³ Dresden Gallery, No. 32, wood, 0.46 high by 0.20, from the Rumohr collection.

⁴ Dresden Gallery, No. 28, the Madonna, on wood, gold ground, 0.27 m. high by 0.13, from the Rumohr collection, and No. 29, wing pieces from the Steinla collection, wood, 0.54 high by 0.26.

* The two wings, No. 29, were not originally connected with the Virgin and Child, No. 28, and are by a different master. They are of the school of Bartolo di Fredi.

⁵ Rome, Palazzo Borghese, 1st Room, No. 72. The figures little under life size.

* This panel is not now in the Borghese Gallery. I have not been able to trace it.

⁶ Nos. 85, 86, 93, and 94 in the present catalogue.

St. Catherine, St. John Evangelist, St. John the Baptist, and St. Paul, above each of which a medallion contains the effigy of a prophet.¹

¹ In this class we may place a Virgin and Child and saints, Nos. 10 and 11. A Virgin and Child between two female saints, No. 13 in the Dresden Gallery. Baldinucci (iv., pp. 320, 321) notices a fresco in the cloister of S. Domenico of Siena of the Virgin and Child receiving an offering of flowers from two angels with SS. Peter, Paul, and Dominic at the sides; the whole inscribed: LIPPVS ME PINXIT, MEMMI REM GRATIA TINXIT. This has disappeared.

* This fresco has been partially recovered. Of the Virgin the head and half the figure is visible; of one of the angels the head, a great part of the figure, and the basket of roses she holds. The head and a part of the figure of St. Paul has also been recovered; but of St. Peter only the head can be seen. For the earliest references to this fresco and its inscription, see the imperfect MS. copy of the MS. Guide of Siena, of the date 1625, attributed to Cardinal Fabio Chigi, afterwards Alexander VII. This copy is in FALUSCHI, *Memorie*, part iii., in the Biblioteca Comunale at Siena (Cod. E., vi., p. 20). The record of this inscription is to be found on f. 48 t. It was at the instigation of Alexandro Romani the artist that these frescoes were uncovered in 1846, and a MS. note in his handwriting is to be found pasted in the MS. of Faluschi, at the above-mentioned page. Notwithstanding these records as well as the clear evidence of style afforded by the fresco itself, this work is given to Lippo Vanni in the most recent guides to Siena. Lippo Vanni, according to an early inscription now perished, was the author of the adjoining Annunciation.

In the church of S. Francesco at Asciano is a characteristic Madonna by Lippo Memmi, which was shown at the *Mostra dell' Antica Arte Senese*, held at Siena in 1904.

In addition to the three small panels in the Kaiser Friedrich Museum at Berlin, there are several works by the master and his pupils in public and private collections. In the gallery at Altenburg there is a small Madonna (No. 43), a good work of the master, of the same period as the Asciano Madonna. This picture, which is fully described in the admirable official catalogue, pp. 33, 34, bears the inscription LIPPVS DE SENIS ME PINXIT. In Mr. Benson's collection is a small Madonna and Child (15 inches by 9½ inches), which is described in the catalogue of the Exhibition of Sienese Art held at the Burlington Fine Arts Club in 1904. In the same Exhibition there was shown a small picture of St. Apollonia and St. Agatha, the property of Sir Edward Poynter, Bart., which recalls the master's earlier manner. There was recently in the gallery of Signor Imbert in Rome a Madonna by this master, which the editor had seen in a shop in Siena in the year 1904. In that year it was sold to Mr. Fairfax Murray by Signor Achille Lavagnini of Siena. It is said to have belonged to the late Bishop of Colle Val d'Elsa. The form of the picture is rectangular (26½ inches by 19 inches). The Virgin is represented in half-figure standing. The child, in a red robe, sits on her left arm. The picture, which is in a good state of preservation, recalls the Madonna by this master in the church of the Servi at Siena.

In the manner of Lippo Memmi are three small panels, parts of an altarpiece, representing St. Ursula, St. Agnes, and St. Anna, in the Director's Room at the

Vasari's vague remarks that Lippo painted in fresco at Santa Croce in Florence, in San Paolo Ripa d'Arno in Pisa,¹ in San Niccola of Ancona, may be passed by, as nothing now confirms the truth of his assertions. He mentions an altarpiece of the Virgin between St. Peter, St. Paul, St. John the Baptist, and other saints signed by Lippo in San Paolo Ripa d'Arno at Pisa, which is not there now, an altarpiece of three half-length figures in the Vescovado of Arezzo, two pictures in Santa Croce of Florence, which have also disappeared, and a picture on the high altar of San Francesco of Pistoia.² The "Campione," which records the principal facts in reference to San Francesco of Pistoia, states that, on the high altar of that church, there was a Virgin between St. Paul, St. John the Baptist, St. James, St. Francis, St. Louis, St. Mary Magdalen, and Santa Chiara, inscribed: LIPPVS MEMMI DE SENIS ME PINXIT. This is absent, and in its place a St. Francis assigned to Lippo is really by Margaritone.³

Barna or Berna, who like Lippo laboured at San Gimignano, survived till a much later age, if we credit Vasari's statement that in the act of painting the right aisle of San Gimignano church he perished (1381) by a fall from a scaffolding.⁴ He died young, adds the Aretine, yet if Luca di Tommè was his pupil, as the same authority affirms, he must have been old at his death, since Luca

Städel Institute, Frankfurt. Each figure is in a Gothic framework, and measures $17\frac{1}{2}$ inches by $4\frac{1}{2}$ inches.

In the Kaufmann collection at Berlin is a Madonna, almost three-quarter figure ($27\frac{1}{2}$ inches by $16\frac{1}{2}$ inches, including the Gothic frame), of Lippo Memmi's school. By a follower of Lippo Memmi is a Madonna and Child in the gallery at Budapest (Salle II., No. 42).

Of the school of Lippo Memmi is a small Pietà ($13\frac{1}{2}$ inches by $8\frac{1}{2}$ inches) in the Stroganoff collection in Rome. It is a composition of eleven figures.

The authors have already referred to the small Crucifixion in the Museo Cristiano (Press H, No. VI.), which seems to have been executed by Lippo Memmi under Simone Martini's immediate influence (see *antea*, p. 50).

In the Reverend A. F. Sutton's collection at Brant Broughton are two small panels, each bearing a saint in half-figure, which are in Lippo's manner. The Madonna and six saints ($53\frac{1}{2}$ inches by 46 inches) in the same collection, which is attributed to Lippo Memmi, is by some follower of the master.

*¹ By a follower of Lippo Memmi are two small panels in the sacristy of S. Michele-in-Borgo, representing St. Agatha and St. Clare. The saints are represented full length and standing.

² VASARI, ed. Sansoni, i., pp. 555, 556.

³ *Vide ante*, Margaritone.

⁴ VASARI, ed. Sansoni, i., p. 650, and BALDINUCCI, iv., p. 493.

is already recorded as a master in 1355-7.¹ Be this as it may, Barna² was considered an excellent painter by Ghiberti, who found praiseworthy qualities in certain scenes from the life of a penitent youth depicted in a chapel of the church of the Augustine friars at Siena, as well as in frescoes at San Gimignano and Cortona.³ According to Vasari, Barna painted in Santa Margarita of Cortona,⁴ and in 1369 at Arezzo, where the Tarlati had lately caused the monastery of Sant' Agostino to be completed, and he painted there, in the Cappella San Jacopo, scenes from the Life of St. James, having already finished the same subjects in San Spirito at Florence.⁵ In the Vescovado of Arezzo he executed for Guccio di Vanni Tarlati a Crucifixion with the usual groups at the sides of the cross and the patron himself in armour and prayer before the instrument of torture.⁶ The enemies of Guccio or Ciuccio tried their utmost to destroy the very semblance of his existence by sticking at the plaster of his effigy with daggers,⁷ but in spite of them the fresco remains. The Saviour is still seen on the Cross, with Ciuccio kneeling in armour at its base.⁸ All that can be said of this much-damaged work is that it looks like a Sienese painting, yet has less power than the general run of Barna's frescoes. Of other productions in the Pieve, in San Bartolommeo, and in San Spirito of Arezzo nothing remains.⁹ In San Gimignano, however, the injured remnants of a long series of the Lord's Passion still exist, and, damaged as they are, must be considered as those best calculated

¹ MILANESI, *Doc. Sen.*, i., p. 28.

² Barna from Barnabas, as Berna from Bernabo. See the discussion on this point in notes to VASARI, ed. Sansoni, i., p. 647, in RUMOHR, LANZI, and BALDINUCCI.

³ Ghiberti in VASARI, ed. Le Monnier, *u.s.*, i., p. xxvi.

⁴ VASARI, ed. Sansoni, i., p. 648. We shall see *postea* in Ambrogio Lorenzetti's life that frescoes have been rescued in fragments from the church of Santa Margarita of Cortona. But these pieces are in the style of Lorenzetti, and not in that of Barna.

⁵ *Ibid.* The frescoes of S. Spirito and those of Arezzo are both gone.

⁶ *Ibid.*

⁷ Bottari's Roman edition of VASARI.

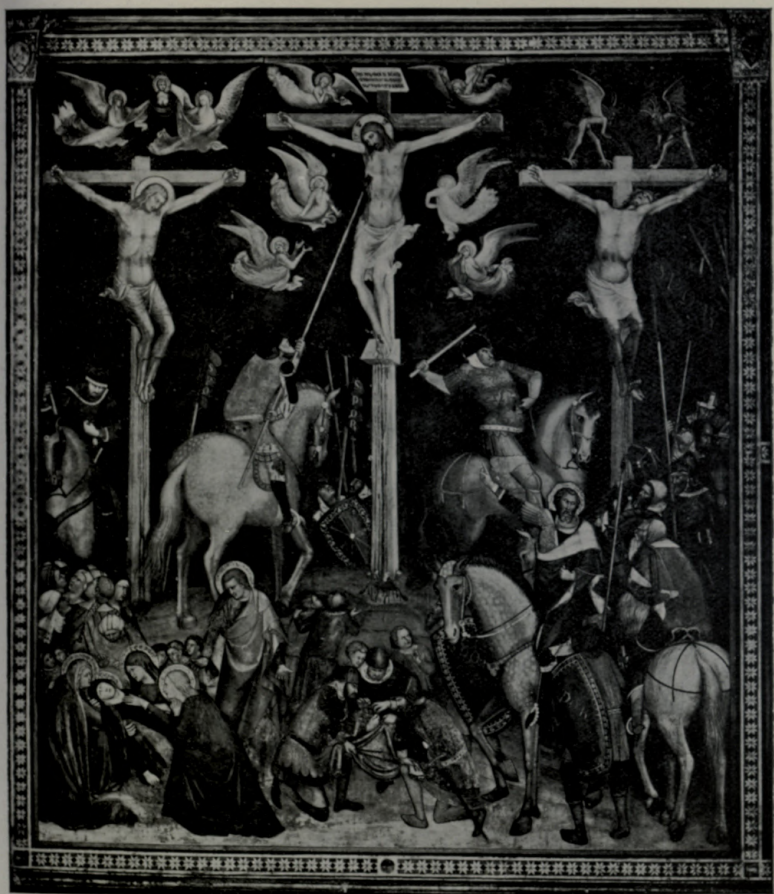
⁸ To the left are the Virgin and S. Michael, to the right SS. John Evangelist and Francis, whilst in the vaulting of the recess in which the principal subject is placed, SS. Catharine, Peter, Andrew, Paul, and other saints stand guard in medallions; and the Saviour in benediction fills a triangle at the top.

⁹ VASARI, ed. Sansoni, i., p. 649.

to give a true notion of Barna's manner. In five compartments divided into three courses he painted twenty-two different episodes, using the lunettes entire for one incident, placing the entrance into Jerusalem in a double, the Crucifixion in a fourfold, larger space than the remaining subjects.

In the lunettes beginning from the corner nearest the entrance door and to the left of it, he represents the Annunciation, the Nativity, the Wise Men's Offering, the Circumcision, and the Massacre of the Innocents; proceeding from beneath the latter towards the door, and dividing the compartments arched by the lunettes into two, the Dispute with the Doctors, the Baptism of Christ, St. Peter Called to the Apostolic Mission, the Marriage of Cana, the Transfiguration, the Resurrection of Lazarus, and in a double division, the Entrance into Jerusalem. The lower course begins from near the portal with the Last Supper, continuing with Judas bargaining in the Synagogue, Christ in the Garden, the Capture, Christ before Caiaphas, the Flagellation, the Crown of Thorns and the Mocking, Christ carrying His Cross, and finally, in a compartment filling two courses, the Crucifixion. The remaining subjects of the Passion divided into further sections of the aisle are now obliterated; they represented the Entombment, Resurrection, Ascension, and other scenes.

We may observe in the Annunciation that species of composition which Giovanni da Milano followed in his picture at Prato, the Virgin shrinking with a gesture of alarm from the kneeling Gabriel in an affected attitude of grace and tremor, whilst the angel in his reverent motion, with arms crossed on his breast, displays more elegance than religious feeling. Outside the room a maid sits on the ground and has dropped her spinning to listen through the partition. Endeavouring, no doubt, to distinguish the form of the servant from the nobler one of the Virgin, Barna gives her a fuller and more developed figure, and at the same time a less strained action. The servant is therefore the more pleasing because the more natural of the two, the round outline of the head being improved by a pretty turn of the hair in the Sienese fashion. The space in the lunette is at the same time well distributed, and the draperies are broad in fold after the fashion of Simone. It is a subject worthy of being remarked because in

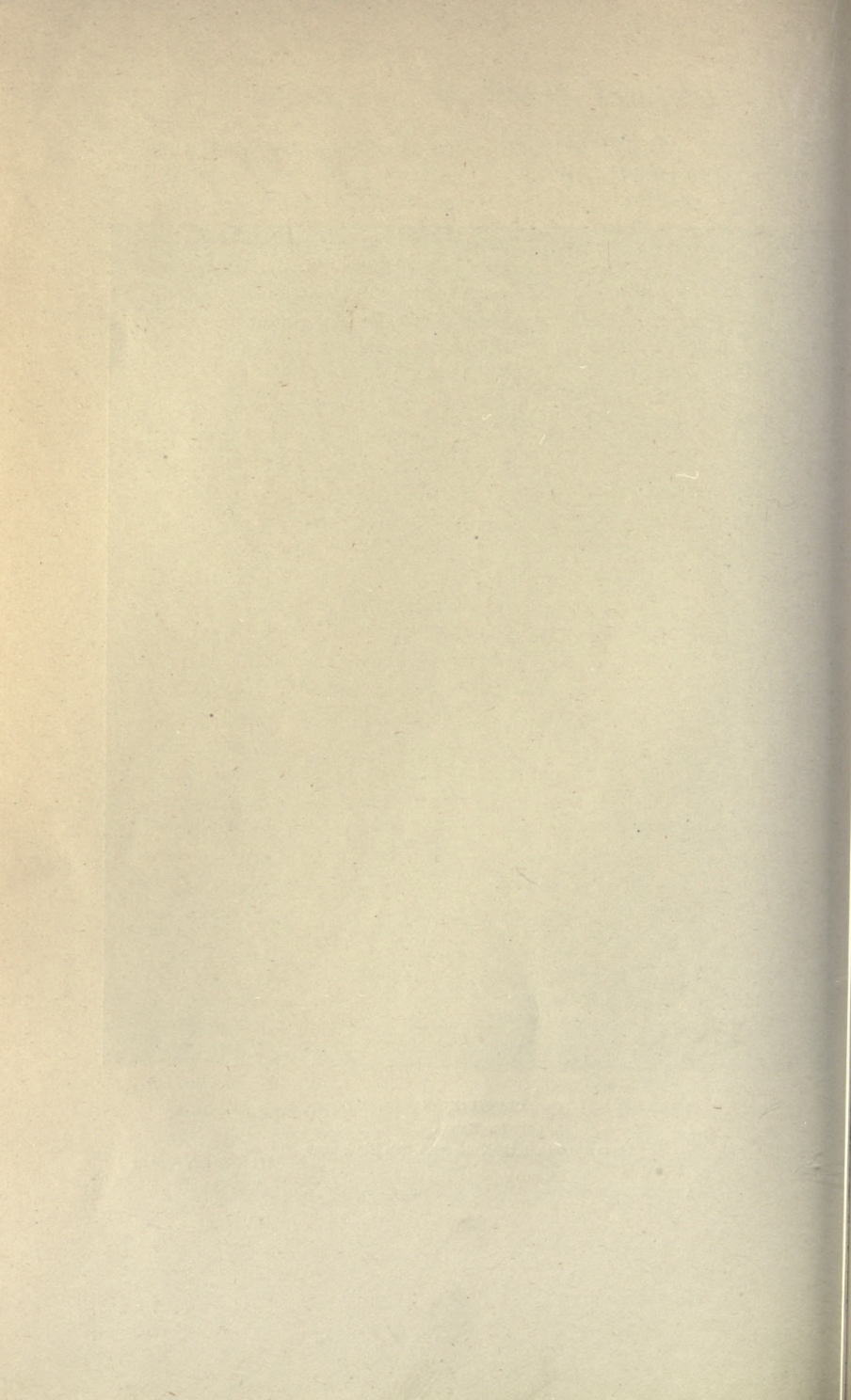


CRUCIFIXION

By BERNARDINO

From a fresco in the Collegiata, San Gimignano

III.—To face page 82



better condition than the remainder, which in most parts is barbarously repainted.¹

The Saviour in the Baptism, a heavy nude, stands in the act of benediction, and is fairly if not nobly defined. Two diminutive angels with large heads minister in flight, contrary to the usual custom, whilst on the opposite side² the Baptist, high up on a bank, pours water over the Redeemer's head. Regular soft features mark the bride in the Marriage of Cana, whilst in the Resurrection of Lazarus, Mary and Martha pointing to their brother, are in vehement action and stretch long necks as they draw their garments together with one hand. Barna indeed exaggerates in these figures Simone's close-fitting draperies, muscular limbs, and stiffened action,³ his long thin nose and arched brows. Barna's pupil Giovanni d' Asciano,⁴ who painted after his master's death at San Gimignano, may have completed the decoration. Barna in the whole of this work shows himself a continuator of Duccio's system of spacing and arrangement; as regards type, he maintains the character of Ugolino and Simone. More than one style of colour may be found in these injured frescoes, but in the best of them the tones are in low keys, and though warm and powerful, an exaggeration of those peculiar to Simone. The drawing is minute, the ornament copious, and the general aspect of the painting flat. Barna may therefore be considered to have risen out of the school of Simone on account of his exaggeration and vehemence, though he inherited some peculiarities that characterised Ugolino. It would not surprise us to discover that Barna was once journeyman to Simone; for the date of his death, resting as it does merely on Vasari's authority, may be contested; and he may be identical with Barna Bertini of the Popolo di San Pellegrino, whose name is in a Sienese record of 1340.⁵

The spandrels of the arches which support the nave of the

¹ Another fairly preserved fresco of this series is that of the Capture.

² The right.

³ Mark the position of the fingers pointed and bent backwards by the stiffening of the muscles.

⁴ VASARI, ed. Sansoni, i., pp. 650, 651.

⁵ See annotation to VASARI, ed. Sansoni, i., p. 647, and MILANESI, *Doc. Sen.*, i., p. 28.

church of San Gimignano are filled with damaged figures of prophets holding scrolls, which reveal the hand of Barna or his pupil. A life-size Virgin holding the Saviour in the church of San Pietro¹ is likewise in Barna's manner, and here also may be mentioned a Virgin and Child of life size in the chapel of the Rosary at San Domenico of Siena,² which must be classed as a work of Barna because of the grossness of the shapes and exaggerated action of the figures, but which otherwise looks very much like a work of Simone or Lippo. At Asciano,³ the birth-place of Giovanni, Barna's disciple, the church of San Francesco contains portions of frescoes lately rescued from whitewash, representing scenes from the passion, the character, technical execution, and colour of which are similar to those of San Gimignano.⁴ A Virgin and Child on the high altar, repainted in the draperies, with a small kneeling donor, is also handled in the manner of Barna and Simone. These seem to be productions of a local artist who follows the methods of Barna, and if this local artist be Giovanni d' Asciano, there is something in favour of the presumption that he was Barna's pupil and perhaps his assistant at San Gimignano. But we may also fairly assign to Giovanni an altarpiece in the Oratory of San Niccolò near the Carmine at

*¹ The Virgin is represented standing, and holding by the hand the Child, who is also standing. His robe is of a green colour and He carries an apple in one hand. On either side are St. Paul and St. John Baptist. This work is original in design, and serves to show that Barna was the link that joins the art of Bartolo di Fredi and Fei with that of Lippo Memmi and Simone.

In Mr. Benson's collection is a small panel, formerly in the collection of Lord Leighton, which represents Christ bearing His Cross. This picture was given by Mr. Fairfax Murray to Barna; and it is difficult to understand how anyone who knows well the most impressive presentation of the Man of Sorrows in the later frescoes of Barna's series at S. Gimignano can question this attribution. It is a distinctive type, mournful, dignified, superhuman; and is by far the finest thing in the master's achievement. In the fresco at S. Pietro we see the same effort to depict slow and stately movement.

*² The figures are considerably less than life size. The Virgin is represented about three-quarter length. The dimensions of the picture are 3 feet 0½ inch by 1 foot 9½ inches. It is an early work of Paolo di Giovanni Fei. See *antea*, p. 78.

³ Seventeen miles from S. Gimignano.

⁴ To the left as one enters is a modification of the subject called the Pietà, the Saviour between SS. Peter and Paul, to the right the Nativity, a S. Peter, a Trinity, a Christ in the Garden, and part of a Last Supper beneath which again appear marks of older paintings of the thirteenth century.

Florence, in which the Virgin is represented erect, with the infant Saviour in front of a tapestry held up by two angels. St. Nicholas and St. Leonard attend at one side, and the Baptist and St. Elias at the other. The figures are fairly proportioned and much in the Sienese manner apparent in the frescoes of Asciano. What Vasari assigns to Giovanni in Siena and Florence is not now to be seen.¹

Luca Tommè is supposed by Vasari to have been Barna's pupil, and this is not impossible, though his painting shows the influence of Simone, who heads the whole branch of artists now under consideration. Luca is the third painter on the register of the Sienese company of St. Luke, which was confirmed as a guild in 1355,² and is a third-rate artist.

In partnership with Cristoforo di Stefano he restored in 1357 a Madonna by Pietro Lorenzetti executed in 1333 above the portal of the Siena Cathedral.³ A Crucifixion painted by him in 1366 is preserved in the Academy of Pisa; and an altarpiece finished in the following year may still be seen in the Cappuccini of the castle of San Quirico in Osenna. An altarpiece in honour of St. Paul and the Sienese victory over the mercenary company of the Cappellucci was executed by him in 1373 by order of the general council, of which he was himself a member for two months of that year.⁴ Married in 1375 to Miglia del fù Giacomino, he again sat in the general council of Siena in 1379,⁵ and in 1388-9 was of the council of the Duomo.⁶ Finally in 1389 he assisted Bartolo di Maestro Fredi and his son Andrea in the production of an altarpiece for the cathedral chapel of the guild of shoemakers.⁷ He was living as late as 1392, if we accept as genuine an

¹ VASARI, ed. Sansoni, i., p. 651. There was in the Ramboux collection at Cologne a Crucifixion having the character of the fresco of S. Gimignano, but rude in execution (No. 60). Wood, 1 foot 1½ inches high by 1 foot 10½ inches. A picture much damaged by repainting, but carefully finished, a Crucifixion once falsely assigned to Giotto, in the Museum of Brussels (No. 82), is in the style of Barna. Wood, m. 0.44 high by 0.26.

² MILANESI, *Doc. Sen.*, i., p. 28.

³ Note to VASARI, ed. Sansoni, i., p. 651.

⁴ MILANESI, *Doc. Sen.*, i., p. 28, and DELLA VALLE, *Lett. Sen.*, ii., p. 119.

⁵ MILANESI, *Doc. Sen.*, i., p. 28.

⁶ *Ibid.*, i., pp. 354-65. He ballots twice in favour of a design for wood carving by Mariano d'Agnolo.

⁷ *Ibid.*, ii., p. 36, and i., p. 28. He receives for his share 8 florins, the whole

inscription on a Madonna seen by Della Valle in the chapel della Concezione of San Francesco of Siena.¹ His life was not spent entirely in Siena, and Vasari truly indicates as his certain frescoes in a chapel of the Dragomanni or Dragondelli at San Domenico at Arezzo.² The Dragomanni or Lancia Serzaglia³ are an extinct Aretine family in whose honour a monument by Francesco de Florentia was erected in the fourteenth century, and adorned with frescoes which still exist in part. Four Evangelists in medallions decorate the vaulting of a recess, and of those all but St. Mark are preserved, St. John being the least injured, and exhibiting the Sieneſe ſtyle of Barna. Luca Tommè is probably the painter, becauſe his other works betray the influence of Barna and Simone, and ſupport the belief that he, Barna, and Lippo Memmi were companions, and hence that Simone was their common teacher.⁴

The Crucifixion in the Academy of Pisa,⁵ inſcribed with Luca's name, repreſents the Saviour, gaunt, withered, a mere ſcabbard of bones, muſcles, and ſkin, ſhadowed with dark *verde* and of low yellowiſh tone in lights.⁶

Such productions as theſe need not have exerciſed any influence at Piſa; yet they were taken as models by Piſan imitators; and a Virgin in the Academy, ſigned: CECCHVS PETRI DE PISIS ME PINSIT A. D. MCCCCLXX proves the author to have been a cloſe follower of the ſtyle and technical execution of Luca di Tommè.⁷

altarpiece being contracted for about 130 florins of gold payable at intervals of four months at the rate of 32 florins each time.

¹ DELLA VALLE, *Lett. Sen.*, ii., p. 119. But on this Madonna there was a date and the name of the patron only.

² VASARI, ed. Sansoni, i., p. 651, alſo mentions an altarpiece, which has diſappeared from the chapel. In the church, however, is a much repainted picture of SS. Paul, Michael, and another ſaint, in character like the remains in the chapel itſelf, which are much in the manner of Barna.

*³ The authors appear to have miſunderſtood an old note to Vasari. The Dragoni and the Lancia Serzaglia were two diſtinct noble families of Arezzo.

⁴ On a landing at the inn "Alle Arme d'Inghilterra" in Arezzo was a Virgin and Child with four angels, life ſize, like Luca di Tommè's ſecond-rate productions. The type of the Virgin is an exaggeration of that to be found in ſome of the lateſt Madonnas by Lippo, the body bent and the extremities defective. It is a picture of the declining Sieneſe ſchool like thoſe of the Academy aſſigned to Simone and Lippo.

⁵ LVCHAS TOME DE SENIS PINXIT HOC S MCCCCLXVI.

* Muſeo Civico, Sala V., No. 5.

⁶ The removal of the gilding from the background adds to the melancholy appearance of the work.

⁷ His Virgin has the ſame attitude, the ſame heavy type in the infant, the ſame hard colour as Tommè's.

One might suppose that Luca, like Mino of Siena, respecting whom Sacchetti tells one of his broadest pleasantries, kept a shop full of crucifixes.¹ One of these, exactly similar in its defects to the Crucifixion of Pisa, stands in a chapel to the right of the entrance at S. Spirito at Siena.

Formerly at San Quirico in Osenna² was a Conception authenticated by his signature and the date of 1367.

A pinnacle at the top with a figure of S. Bartholomew by some other painter has taken the place of the original one, no doubt containing the Saviour in benediction. At each side are St. John the Baptist and a medallion of St. Mark, St. Anthony with a medallion of St. Luke, whilst part of the same altarpiece, a St. Agnes, with a medallion symbol of an Evangelist, and St. Catherine with a similar addition hang separate in the sacristy. These figures taken apart show how unequal the Sieneſe painters were. St. Agnes holding up her red mantle with a hand of delicate and slender shape, wearing a diadem from under which copious hair falls downwards, is a graceful Sieneſe figure. St. Catherine also in a diadem and dressed in a close red robe lined with fur, bends and is feebler than the St. Agnes. But the pair are the finest creations of Luca di Tommè, and contrast singularly with the St. John of the same altarpiece, where a lean dry form stands on large feet, or with the infant Saviour caressing the Virgin—a disagreeable type. St. Anthony, darkened in colour, is less unpleasant, and the tones of the altarpiece generally are not without the liveliness common to Sieneſe masters.

The ex-convent of San Domenico at Rieti is in possession of a Madonna clearly by Luca,³ the list of whose works may be completed with a notice of a Virgin and Child between St. John the Baptist, a bishop, St. Francis, and another saint, an altarpiece of life-size figures in

¹ *Vide SACCHETTI, u.s., ii., Nov. lxxxiv., p. 45.*

² *LUCAS THOMÉ DE SENIS PINXIT HOC OPVS MCCCLXVII.*

* This picture is now in the Siena Gallery (No. 109). It was formerly in the Convent of the Cappuccini at S. Quirico d' Orcia.

³ The picture hangs in the upper *corretto*, represents the Infant standing on the Virgin's knee and holding a scroll, in which are the words: QUI VULT VENIRE POST ME. The Virgin holds one end of this scroll and the Saviour has a cross in His right hand. The type of the latter is quite Sieneſe and the genuine continuation of Simone, Lippo, and Barna. A long frame affectedly bent characterises the Virgin, who originally stood enthroned between SS. Peter and Paul, St. Dominic, and another saint, figures now separated and hanging injured by almost total repainting in the fifth chapel of the convent. (Above the group in the birth of the arch are two medallion prophets. The Virgin's blue dress is repainted—the figures life size.)

the oratory of the monastery called "alle Tolfe,"¹ two miles outside the Sienese gate of San Viene.² The piece adorned with the usual pinnacles of the Saviour in benediction between St. Paul, St. Peter, and other saints is greatly injured, but certified with the painter's signature.³

Luca's contemporaries are Lippo Vanni and Giacomo di Mino or del Pellicciaio, of whom the following notes may be read by the studious:—

Lippo Vanni is inscribed first on the list of the Sienese guild in 1355, and known as the author of miniatures and paintings of which the majority are lost. Like Luca he was of the council of his native place in 1360 and 1373.⁴ He painted miniatures in 1344 for the Spedale, and in 1352 a Coronation of the Virgin for the Biccherna,⁵ which Rumohr erroneously assigns to Lippo Memmi,⁶ because he misread the record, and had not in mind the inscription preserved by Della Valle: LIPPVS VANNIS DE SENIS FECIT HOC OPVS ANNO DOMINI MILLESIMO TRECENTESIMO LII.

His circumstances were such that in 1344 he had pawned a book in

*¹ The Editor saw this picture early in 1903 in a picture-dealer's shop in the Via S. Maria at Pisa. The figures are considerably less than life size; and in other respects the description given by the author is not quite accurate. On the right are St. Francis and St. Gregory. On the left St. John Baptist and St. Andrew. In the pinnacle in the centre is the Redeemer, and in those on either side are small figures of saints. The figures of St. Francis and the bishop are whole figures. St. Gregory and St. John Baptist are represented in half-figure, about half the size of life. It was afterwards in the possession of a Roman dealer, and is now in the Siena Gallery. See MODIGLIANI, in the *Rassegna d'Arte* of July, 1906, pp. 104 and 105.

*² Now generally known as Porta Pispini.

³ L . . AS THOMÉ HOC OPVS

* In Mr. Herbert Horne's collection is a small Madonna by Luca di Tommè which was shown at the Mostra dell' Antica Arte Senese of 1904 before it came into Mr. Horne's possession (see the official catalogue of the Mostra, Sala XXIX., 12, No. 982). The Virgin is a little more than half length. The Child, seated on the Virgin's left arm, is putting His finger into the mouth of a chaffinch held in His left hand. Size 17 inches by 9 inches.

⁴ MILANESI, *Doc. Sen.*, i., p. 27.

⁵ *Ibid.* For 85 livres 16 soldi 8 den.

* The entire fresco was painted over by Sano di Pietro. But the inscription still exists. The fresco is in the ante-room of the Sindaco's room in the Palazzo Pubblico.

⁶ RUMOHR, *Forschungen*, ii., p. 119. But see DELLA VALLE, in *Doc. Sen.*, i., p. 27.

* In Luca's manner are a series of frescoes which adorn the apse of San Francesco at Pienza.

which he was to execute certain miniatures.¹ He laboured with Nello Betti in 1359 in the Sala del Consiglio of the Palazzo Pubblico,² and in 1372 executed an Annunciation in the Chiostro of San Domenico of Siena, of which the life-size heads remain, proving that he was a second-rate painter of the class in which Luca di Tommè holds a place.³ The last notice of him is dated 1375, when he received payment for the shutters of the crucifix of the Duomo.⁴

Giacomo del Pellicciaio, who in 1373 was appointed to tax the value of one of Luca di Tommè's pictures,⁵ falls into the same class with him as to style, but a step lower in talent. Enrolled after Lippo Vanni and before Luca in the guild of Sienese painters, he appears in numerous records between 1362 and 1389,⁶ assisting Bartolo di Maestro Fredi

¹ MILANESI, *Doc. Sen.*, i., p. 27.

² *Ibid.*, p. 34.

* There is not sufficient evidence to show that the fresco representing the victory of the Sienese over the Company of the Hat is by Lippo Vanni. Lippo painted in the Sala del Mappamondo in 1359; the battle did not take place until 1363. Bartolo di Fredi and other artists also executed works in the palace in the middle of the fourteenth century.

³ *Ibid.*, p. 27. This fresco was signed SEPTANTA E DVE E TRECENT' ANNI DA SIENA QVI DIPINSE LIPPO VANNI.

* In the old Guide of Siena, of which the authorship is attributed to Fabio Chigi, and which is said to date from 1625, the inscription is thus given: SEPTANTA DVE MILLE. E TRECENT ANNI DA SIENA QVI DIPINSE LIPPO VANNI. See FALUSCHI, *Memorie*, Parte iii., p. 144 (Bibl. Com. Siena, Cod., E., vi., 20).

Of the same character as this fresco are the remains of a fresco of the Virgin and Child in the hospital of S. Maria della Scala at Siena. They are in the Pellegrinajo to the right of the door. The Virgin is seated on a stone throne. A female saint is on the right. Behind the throne are remains of two angels. In the archives of the hospital, now kept at the Archivio di Stato, are several unpublished references to this artist. See *Spedale, Entrata e Uscita*, 1341-4, ff. 40, 54^r, 59^r, 63^r, 126^r. These entries relate to his work as a miniaturist.

In the *Memorie* of FALUSCHI, a MS. book in the Communal Library at Siena, referred to above, is a reference to an altarpiece, a Madonna and four saints, formerly existing in the old church of S. Croce, which bore the inscription: LIPPVS VANNIS, MCCCXXX. It is possible that the *ancona* erroneously attributed to Lippo Memmi in the Siena Gallery (No. 51) may be identical with this picture. It is obviously from the hand of a miniaturist of the school of Simone Martini and Lippo Memmi. If this is so the early works of Lippo Vanni, painted when he was yet under the direct influence of the great early masters, must have been far superior to his later works, if the fragments of a fresco in the cloister at S. Domenico are representative of his later manner. At present our knowledge of Lippo Vanni is so slight that it is not safe to dogmatise.

⁴ MILANESI, *Doc. Sen.*, i., p. 28. He received 6 florins of gold 31 soldi.

⁵ *Ibid.*

⁶ *Ibid.*, i., pp. 31, 40, 50, 263, 269, 271, and 272.

in ornamental painting at the Duomo in 1367.¹ Of interest, as showing his third-rate talent, is a very damaged Virgin and Child with numerous saints in the Academy of Siena² inscribed: JACHOBVS MINI DE SENIS PINXIT ANNO DOMINI MCCCLXIII TEMPORE PRESBITERI MATHEI RECTORIS SANCTI ANTONIVS. This altarpiece, originally painted for the church of Sant' Antonio at Fontebranda, is of a hard colour and much repainted. Of the same class and one year later in date, as Milanese proves,³ is the Madonna called "Del Verde," now in the Servi at Siena. The Infant, in the act of benediction, sits on the Virgin's knee; and four angels guard the throne. The colour is clear and rosy, the ornament copious, and the execution careful, clean, and flat as that of a miniature. A contract for an altarpiece for the church of the monastery of Passignano in 1372, representing the descent of the Holy Spirit and numerous saints, has been preserved.⁴ Giacomo painted book covers for the Biccherna like Guido and Dietisalvi,⁵ furnished a design for the "opera" in 1382, and with others of his class was two or three times elected to the grand council of Siena.⁶

Of Paolo di Giov. Fei,⁷ enrolled with the early painters of Siena, nothing exists but the records.⁸

¹ MILANESI, *Doc. Sen.*, i., p. 263.

² No. 113 of catalogue.

³ MILANESI, *Doc. Sen.*, i., p. 271.

⁴ *Ibid.* He was to receive for it 80 florins.

⁵ *Ibid.*, p. 272, in 1369 at 8 soldi 10 den.

⁶ There was shown at the Mostra dell' Antica Arte Senese of 1904 a signed and dated (1342) picture, a Madonna and Child, from Sarteano (see *Catalogo Generale*, p. 310, Sala XXVIII., No. 5). This picture was by no means equal in quality to the Madonna del Verde.

Giacomo di Mino is mentioned in the account-books of the hospital of Siena as having executed frescoes in the old chapel. These entries, which have never been published, belong to the years 1354-5 (Arch. di Stato, Spedale, *Conti Correnti*, B., fol. 205).

⁷ Of this painter we shall speak at length at the conclusion of chapter v.

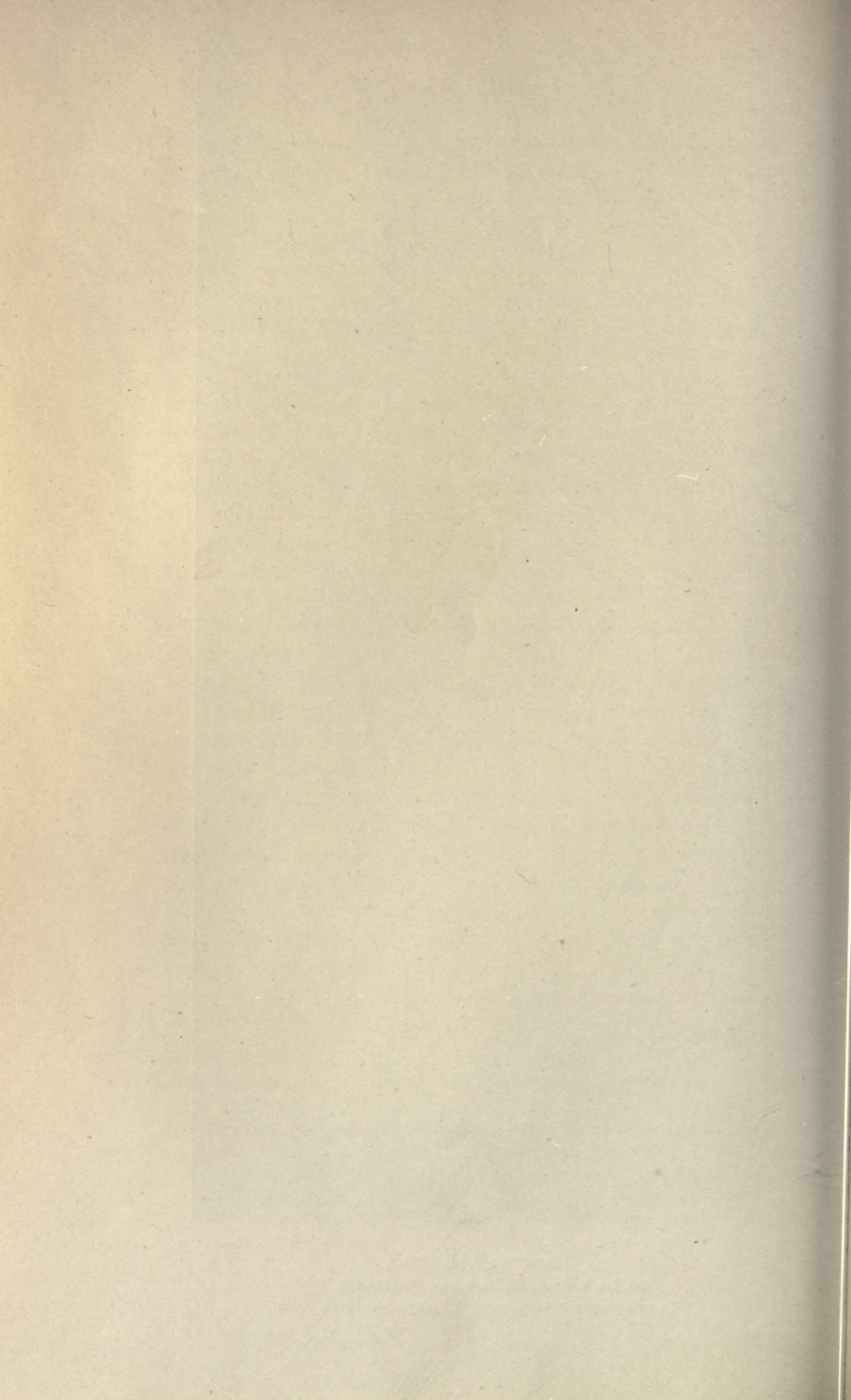
⁸ In the Berlin Gallery (No. 1,062 B) is a small picture bearing the signature of Francesco di Vannuccio: FRANCISCHVS DE VANNVCCIO DE SENIS PINXIT HOC OPVS, MCCCLXX . . . In the collection of the late Geheimrat von Kaufmann is a Madonna and Child by the same master. This master, who followed the tradition of Lippo Memmi, flourished in the latter half of the fourteenth century. See MILANESI, *Doc. Sen.*, i., 33.



MADONNA AND CHILD

BY GIACOMO DI MINO DEL PELLICCIAJO

From a picture in the Church of S. Maria dei Servi, Siena



CHAPTER II

THE LORENZETTI

THOUGH bred in the school of Duccio, in which Simone was educated, Pietro and Ambrogio Lorenzetti are painters of a more manly type than their great and accomplished rival.¹ Like Simone, they were attached to the old traditions of art, from which Duccio had never been willing to part. But they no longer sacrificed everything to tradition, nor was the conventionalism to which they clung without new and important redeeming advantages. Vasari was of opinion that Pietro Lorenzetti imitated Giotto with so much success that he first equalled and ultimately surpassed him.² But we can only admit that he surpassed his contemporaries and precursors at Siena; and the place which he deserves to hold in Italy is that of a superior rival to the disciples of Giotto. Records confirm that Pietro Lorenzetti was in practice at Siena in 1305, when he completed an altarpiece for the governors of the city.³ But, in the course of centuries, these and later works were lost, and we ascend to the year 1320 before finding any picture of undoubted authenticity. Judging from these later productions we find that Pietro was a painter of great power, whose characteristic figures are marked by many most important qualities. He is a draughtsman skilled in the rendering of bold action and strong expression. He shares with Simone the art of giving tenderness and grace to women; but he never yields to excess in this particular. On the contrary, if he exceeds at all it is in the effort to represent austere masculine features with energetic gesture and exaggerated facial movement,

¹ Ghiberti is unacquainted with Pietro Lorenzetti, though he was familiar with the works of his brother Ambrogio.

² VASARI, ed. Sansoni, i., p. 472.

³ MILANESI, *Doc. Sen.*, i., p. 294.

and often when successful in the effort his energy is coarse even to vulgarity. His figures are wanting in the correct detail of extremities, never defective in proportion, and rather affecting slenderness than corpulence. The faces are distinguished by recurring peculiarities, such as eyes set closely together and noses of aquiline bend. His outlines are very careful, his modelling laborious and finished. But drapery is simply cast without the chaos of lines so often visible in works by Simone, and ornament is exquisite and not overladen. Pietro, in a word, is more expert and more skilled, at the same time that he is more dramatic, than his predecessors.

We have dwelt in an earlier chapter on the Sienese character of a picture of the year 1316 in the Academy of Arts at Florence, representing St. Humility of Faenza and eleven scenes from her life. Though assigned¹ to Buffalmacco, this altarpiece has all the appearance of an early work by Pietro Lorenzetti, and in this respect seems equal in style and execution to two small panels containing episodes from the life of St. Humility in the Berlin Museum under the name of Ambrogio Lorenzetti.² If the genuineness of this interesting work could be vouched for, we should have an early example of the manner of the great master of Siena. Another picture in Pietro's style is that of a life-sized Virgin and Child enthroned with angels, adored by a miniature figure of a Dominican, at her feet, in San Domenico of Città di Castello. The colossal stature of the principal figures enables us to observe how Pietro Lorenzetti, from the very beginning of his career, was given to drawing certain features constantly in the same way, for instance, aquiline noses with drooping tips and broad nostrils.

*¹ In the current catalogue (No. 133) of the Galleria Antica e Moderna this picture is given to the school of the Lorenzetti.

Beneath the principal figure is an inscription with the date 1316. According to the current catalogue, it was in the Church of S. Giovanni Evangelista for two hundred and forty years. The altarpiece has been dismembered and put together again, and some of the panels have been retouched.

This picture was painted for the convent at Vallombrosa, of which St. Humility of Faenza was the first abbess. She died in the year 1310; and the altarpiece was ordained to commemorate her, and placed above the altar beneath which her body lay. The Berlin panels certainly are a part of the original picture.

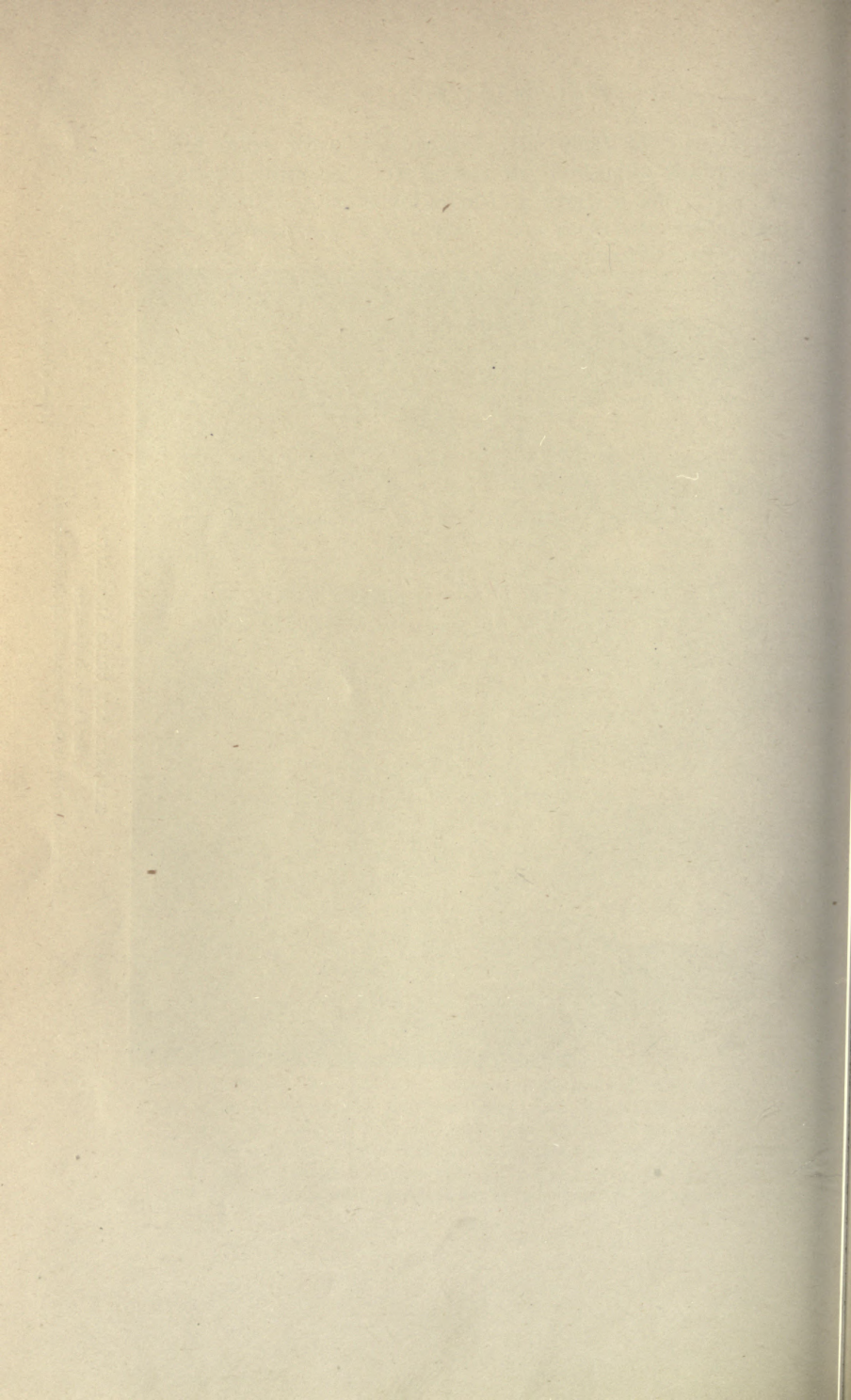
*² In the current catalogue (No. 1,077 and 1,077A) of the Kaiser Friedrich Museum these little panels are given to Pietro Lorenzetti. See also *antea*, ii., p. 164.



MADONNA AND CHILD AND SAINTS

By PIETRO LORENZETTI

From an altarpiece in the Church of S. Maria della Pieve, Arezzo



In the days when this altarpiece was produced, Pietro was a true follower of Duccio; he represents the Child pulling at the red cloth which partly covers Him, the sky as a firmament of gold, the draperies streaked in light with gold, the slippers Oriental in shape and embroidery—all of which is characteristic of Duccio.¹

The most important as well as the oldest authentic creation of Pietro Lorenzetti is the great altarpiece which was ordered by Guido Tarlati, Bishop of Arezzo, in April, 1320, and painted, as the master himself tells us in an inscription, at Siena. It is an altarpiece in several courses, even now in the Pieve of Arezzo, in which the central compartment is higher than the compartments in couples at each of its sides, and the whole edifice of panels with its stories and pinnacles once rested on a predella which has perished. The centre-piece, arched at the top, contains a three-quarter length of the Virgin standing with the infant Christ sitting on her left arm. Her tunic is white damasked with blue; her mantle is blue lined with costly fur. Above the arching is the Virgin and the Angel Annunciate in a coupled, arched panelling; in a medallion a prophet or saint; and in a pinnacle a mandorla filled with red seraphs enclosing the Virgin of the Assumption. To the left of the Virgin and Child are St. John Evangelist and St. Donatus, to the right the Baptist and St. Matthew, in the spandrels of the archings eight little figures of angels. In the panels of the second course, which are coupled archings eight in number, there are four saints to the left, viz. St. Luke, St. Vincent, St. Paul, and another saint; to the right St. James the Greater, St. James the Lesser, St. Marcellinus, and St. Augustine. Four Prophets in medallions are above these saints, and above these again in pinnacles St. Catherine and S. Reparata to the left of the Annunciation, and a female saint holding an arrow and St. Agatha to the right. The Virgin and Child face each other. He clings to her dress and smiles at her. She bends a look at Him so intent that she seems to gaze. The tall form and bending movement, the gaze and the smile, the peculiar mould of certain features, such as the nose and eyes, which have already been described, all produce an impression

¹ The panel of the altarpiece is 8 feet high by 5 feet, the top lancet-shaped.

* The editor has not seen this picture.

as if grace had been strained to the verge of affectation, and yet there is a display of power in action and expression which shows that the master is a craftsman of tougher fibre than Simone. The proportions, the faces and sweeping draperies, remind us of the carved Madonnas of the Pisan sculptor who laboured at Siena and wielded a powerful influence on Sienese art in a previous age. A certain austerity and sculptural form in other figures confirms this impression. St. John the Evangelist gathering his mantle over his breast and holding a book looks abroad with grave and powerful expression. His attitude is bold and natural. Equally marked is the figure of St. Donatus with his crozier. The grim features of the Baptist with wavy hair and unkempt beard, carrying the cross and pointing at the Virgin with his thumb, show how Pietro clung to the traditional shape bequeathed to the Sienese school by Duccio and neglected the nobler tendencies of the school of Giotto. St. Matthew, with his vast forehead and copious beard, is a mixture of reminiscences of Duccio and Pisan carved work. The rest of the altarpiece displays similar characteristics. Female shape is graceful and yielding, male shape stern and severe. The colours are luminous in flesh and glowing in drapery. Light and shade are well contrasted, and the general effect is bright and forcible. The drawing is firm and resolute, though somewhat neglected in the hands. The treatment shows some variety in the use of tempera mediums in comparison with the methods of the older Sienese, and also reveals some influence wielded by the Tuscan Giottoesques, and this is equally true as regards ornament, which is discreetly applied, and drapery, which is indicated with simple and sweeping lines.¹

The earliest production of Pietro Lorenzetti after 1320 was a Madonna and Saints in the Opera of the Duomo of Siena, of which a record dated 1326 is preserved; nor is it improbable that certain fragments in the Opera should once have formed part of this altarpiece. Of these the first is a half-length of

¹ Arezzo, Pieve. We have seen this altarpiece in the Pieve when it bore the signature: *PETRVS LAVRETHI HÂC PÎXIT DEXTRA SENIS*, and in the Museum, where the signature was obliterated. It is now again in the Pieve and restored to its primitive state. The chief figures are about life size, the others half life size, all on gold ground. The record of the commission, dated 1320, is given in précis by the annotator of VASARI, ed. Sansoni, i., p. 475.

St. Mary Magdalen of the finest type, rivalling the best productions of Pietro's brother Ambrogio in the Public Palace of Siena, and a prophet in a triangular pinnacle. The second, St. Catharine, better preserved than the Magdalen, a most graceful creation and in features the most noble that had yet been produced in the school, surmounted by a figure of a prophet holding a scroll. The third, a St. Francis in prayer with a seraph issuing from his breast, joined to a St. Paul in the upper space; and the fourth, S. Romualdo, with St. Peter above him. No doubt the centre represented the Madonna with a Saviour in benediction in the pinnacle. The technical execution is undoubtedly that of Lorenzetti; and the noble elegance of the figures, far more striking than the affectedness of Simone, reveals in the master a meritorious rivalry of the Florentines.

An altarpiece of great interest, certified by Pietro's signature and the date of 1329, is that of the Cappellina del Martirio in the little church of Sant' Ansano, belonging to the Compagnia a Dofana outside the Pispini gate of Siena, in which the Virgin, of almost life size, sits enthroned under the guard of four angels, between St. Anthony the Abbot and St. Nicholas.¹

The figure of the Virgin deserves to be distinguished as the finest of the Sienese school, being youthful, noble, and well draped in a mantle, under which a veil, falling from the head, is twined round the bosom. The head is youthful and round, the eyes have a peculiar openness near the canthus, the nose some breadth and flatness of extremity, and the small mouth somewhat drooping corners. A well-proportioned neck and hair in tresses increase the pleasant impression of the face. The slender fingers are parted widely at their junction with the palm. The Saviour, less agreeable than the Virgin, turns in a strained movement towards St. Anthony; and the angels, with heavy projecting foreheads, are the originals of a type which Lippo Memmi exaggerated. The two saints, in natural motion, are energetic in face and of fair proportion. The softness and precision of the outlines is remarkable. Ornament was never more exquisitely or more judiciously used. The execution shows that Pietro had still further modified the dark *verde* system of his

¹ On the step of the throne are the words: PETRVS LAVRËTHI DE SENIS ME PINXIT A. D. MCCXXVIII. The colours of this altarpiece have been partially obliterated by damp.

Sienese contemporaries and substituted for it the lighter tinge of the same colour common to the Florentines, the flesh tones being light and the shadows warm.

Whether Pietro had visited Florence and studied its masterpieces before this time it is impossible to say, but we have it from Vasari, that he painted a tabernacle near the portal of San Spirito, in which the soft delicacy of the heads deserved admiration.¹

In the same year, 1329, Pietro executed another altarpiece for the Carmine of Siena representing the Virgin, St. Nicholas and other saints.² A part of a predella supposed to have belonged to it is in the Academy of Siena in two fragments, one of which represents a vision of an angel to a dreaming monk, the other, Pope Honorius confirming the rule and granting a new habit to the Carmelites.³ The energy, animation, and fine colouring of the slender figures are distinctly characteristic of Lorenzetti. Eight small panels, originally part of a predella and certainly by Pietro, are in a press in the Museo Cristiano at the Vatican.⁴ Their resemblance to the fragment in the Academy of Siena might suggest that they also belonged to the altarpiece of the Carmine. Small, well arranged, and carried out with all the master's vigour, they are interesting in spite of injury. The subjects are the Stoning of St. Stephen, the martyrdom of four saints at the stake and their funeral, a saint in prayer before another, a dead saint brought to burial, a woman released from a devil before his dead body, and people in prayer about the same. Tizio mentions yet another picture of the same year originally in the church of the Umiliati at Siena, and of which a fine figure of S. Benedict still remained.⁵

In 1333, Pietro painted a Madonna above the new portal of

¹ VASARI, ii., p. 27.

* ² This altarpiece, which was sold and sent to England in 1818, was finished for 150 livres, one-third of which was advanced by the municipality at the prayer of the Carmelites, who pleaded poverty. MILANESI, *Doc. Sen.*, i., pp. 193, 194, and DELLA VALLE, *Lett. Sen.*, ii., p. 209.

* ³ Nos. 83 and 84 in the Siena Gallery. There are two scenes of the predella in each frame.

* ⁴ Museo Cristiano, Press C, Nos. vi., vii., viii., ix., x., xi., xii., xiii.

* ⁵ Tizio in DELLA VALLE, *Lett. Sen.*, ii., p. 208.

the Sienese Duomo which Luca Tommè is said to have restored at a later period,¹ and in 1335, an altarpiece for the cathedral, called "di San Savino." In the National Gallery is a small picture representing a bishop, a deacon, and a priest before an emperor, which has been described as a part of the predella of the altarpiece of San Savino.² Pietro's great masterpiece for 1335, which Vasari describes as imitating the manner of Giotto, was the Spozalizio or Marriage of the Virgin on the front of the Spedale of Siena, executed in company with Ambrogio, and destroyed shortly after the removal of a roof which protected it, in 1720. Della Valle had the advantage of seeing its remains; and Pecci, a writer at the close of the eighteenth century, records that it was signed.³

In 1337 Pietro delivered the altarpiece of the church of St. Martin of Siena noted by Tizio and seen by Della Valle.⁴

The year 1340 saw him finish for San Francesco of Pistoia a picture supposed to be that now preserved at the Uffizi at Florence,⁵ which represents the Virgin in half-length enthroned with the Infant on her lap and attended by four angels.

Vasari, misreading the signature, calls the painter Laurati, thus ignoring his relationship with Ambrogio, and showing that, when he examined the frescoes of the Spedale he forgot the signature which proves them to have been brothers.⁶ The injury done to this picture renders it a poor example of Pietro's manner.

A far more characteristic and equally certain production of his pencil is the Nativity of the Virgin, painted for the altar of the Congrega del Duomo at Siena, now in the Opera del Duomo.

St. Anna lies in bed, whilst in the foreground, a woman seated on the ground holds the Infant on her lap and tries the temperature of the

¹ VASARI, ed. Sansoni, i., p. 651 note, and *Doc. Sen.*, i. p. 194.

² National Gallery, No. 1,113, wood, 12 inches high by 10 $\frac{3}{4}$ inches, from the collection of Mr. C. Fairfax Murray, who also owns a Virgin and Child in a rather worn condition which is attributed to P. Lorenzetti.

³ HOC OPVS FECIT PETRVS LAVRENTII ET AMBROSIVS EIVS FRATER MCCCXXXV. VASARI, ed. Sansoni, i., p. 471; PECCI *apud* DELLA VALLE, *Lett. Sen.*, ii. p. 209.

⁴ *Ibid.*, p. 208.

⁵ The picture is numbered 15 at the Uffizi. Inscribed: PETRVS LAVRENTII DE SENIS ME PINXIT A. D. MCCCXL. Annotation to VASARI, ed. Sansoni, i., p. 473.

⁶ VASARI, ed. Sansoni, i., p. 473. The colour of the flesh in the picture is now an untransparent brownish grey.

water poured into a basin by another female. As an additional piece of realism he adds a third woman to the group who fans the child. On the side panel to the right, the subject is continued by the usual representation of two servants carrying a vase and linen. On the left a young manservant enters a room where Joachim and his friend sit awaiting the event. The group recalls in its vehemence of motion that of the Sybils and Prophets of Michael Angelo in the Sixtine Chapel. The Infant in this Nativity is feeble, the females with the vase and linen defective in type, flat-nosed, ill-drawn as to the extremities and articulations, conventional and at times false in the analysis of form, as in the hands, yet the picture creates a vivid impression by the decisive force remarkable in the action of all the persons present, and the careful firmness and clearness of the outlines. Close by,¹ a part of the predella represents the Saviour crucified between the two thieves, with the usual animated and purely Sienese attendant incidents.²

Ghiberti, who strangely omits to mention Pietro Lorenzetti, dwells with unaccustomed rapture on the beauty of a series painted by Ambrogio in San Francesco of Siena.³ It is not long since a part of these paintings was rescued from whitewash and placed in two chapels of the convent church. Amongst them is a Crucifixion unnoticed by Ghiberti or Vasari and composed of figures larger than life. The Saviour, a powerful and robust nude, not unnoble in its muscular development, but with a low forehead and eyes like those of Pietro Lorenzetti, hangs on the cross, bewailed by a flight of the usual vehement angels. At the

*¹ This is now unfortunately hung very high on the same walls as Duccio's *Majestas*.

² The central panel of the Nativity is inscribed: *PETRVS LAVRENTII DE SENIS ME PINXIT MCCC.XLII.*

Eight small panels in the same room representing the Legend of the Cross, and found some years ago in the *tubes* of the cathedral organ, have been considered a part of the predella attached to the Nativity, but their flatness of tone and feeble execution accuse the weaker powers of a pupil.

Of the colour, which time has darkened, less can be said, but at present its aspect is somewhat flat and unrelieved. On the back of the panels of the altarpieces there are half-lengths of angels with scrolls, one on each panel. The picture must have been planned as a ciborium, to be seen from two sides.

* It seems improbable that the eight panels bearing on one side scenes from the legend of the Finding of the Cross and on the other half-lengths of angels ever formed a part of the same work as the Nativity.

³ Now the Seminario.

foot of the instrument of torture, St. John grieving and the Virgin motionless in the arms of the Marys, form the usual accompaniment to the principal figure. St. John, of muscular frame and great size, expresses the most realistic and grimacing grief, with contracted brow, open-mouthed, and disfigured by a pointed chin and massive hair, cut straight across a high forehead. Yet there is such tremendous energy in the head that its vulgarity disappears. The power of Niccola Pisano and the exaggeration of Michael Angelo seem combined in the group of the Marys; and the Virgin, with wrinkled brow and eyes contracted into angles by spasms, has cast her arms wildly over the shoulders of her attendants. Her high forehead, close eyes, and mouth with the upper lip drooping over the lower at the corners, are essentially characteristic of Pietro Lorenzetti, and convey the impression that he studied most masculine female models. Yet the genius of the painter enables him to give interest to a form otherwise disagreeable, by the extraordinary force which he displays.¹ The energy and power which mark this fresco are found equally strong in a figure in the refectory of San Francesco representing the Saviour rising from the tomb. His form is grave and majestic, though the features have no beauty; and the expression is so fine, the drawing so bold in its angular force, the somewhat broken movement of the joints so vehement, that one forgets the defects in the vigour which the master displays.²

The variety which distinguishes the Sieneese from the Florentine school is now sufficiently clear. It may be noted in a series of frescoes in the north transept of the Lower Church of San Francesco at Assisi assigned by Vasari to Pietro Cavallini.³

The Sieneese school was characterised from the first by a peculiar mode of distributing the subjects of the Passion. Duccio and

¹ The colour is removed by the scraping of the whitewash, but the preparation is the more visible, and one sees the shadows indicated in brown on a smooth intonaco.

² Here too in a recess are remnants of a half-length of a prophet, luminous in its tone and cleverly executed.

Some years ago, again, there was shown in the collection of Signor Corvisiere at Rome a fragment of fresco representing part of an allegorical figure, and a bishop in the act of benediction with a crozier in his right hand. The fragment was taken from a Sieneese convent and probably belonged to the convent of San Francesco.

³ VASARI, ed. Sansoni, i., 539.

Barna preserved it alike, commencing with the Entrance into Jerusalem, to which they gave a double space, and closing with the Crucifixion, to which a fourfold area was devoted. The last scene of the mournful drama thus received additional importance, and was intended in every sense to possess overwhelming interest. The Florentines, it is hardly necessary to say, devoted to each incident an equal space, and their simplicity in this respect may be studied not only in Florence and Padua but in Assisi, by the side of these Sienese frescoes which have so long been assigned to a Roman painter. They are indeed distributed not only as Duccio and others were wont to do, but as was usual with the painters of crucifixes in the eleventh and twelfth century, who made the Redeemer colossal and the scenes of the Passion subordinate. They occupy the sides, the vaulting, and the end of the transept. Beginning on the eastern curve with the Entrance into Jerusalem and the Last Supper, beneath which are the Saviour washing the apostles' feet, the Capture, the Self-murder of Iscariot, and St. Francis receiving the Stigmata; and continuing on the western with the Flagellation, the Road to Calvary, and the Crucifixion, which with its fourfold size and colossal figure of the Saviour is thus made to face the Miracle of St. Francis and the Stigmata. In two courses on the northern end of the transept and about the arch leading out of it are painted the Deposition, the Entombment, the Resurrection, and the Limbus.

The pictures are parted in the usual manner by ribs of ornament, at the corners of which lozenges contain figures of prophets or apostles, and smaller medallions enclose angels. The character, the type of these apostles and angels, so clearly derived from the examples of Duccio and his predecessors, would alone prove the frescoes to be by a painter of Siena; but looking at the entire series, the impression which it creates is that of a work conceived and carried out by one hand, in general features like the Cappella San Martino of Simone, because it is by an artist of the same school, though stamped with the individuality of another and perhaps greater genius, unlike those of the southern transept or the Orsini chapel, because they are by painters who laboured on different principles and in another spirit. Setting aside, however, all other considerations for the sake of going into

the analysis and study of the matter, the frescoes of the north transept are Sienese in distribution and composition, and are the development of the manner of Duccio, Ugolino, and Segna. The types are theirs, the old ones modified by the spirit of a superior genius. The figures, vehement in action, often vulgar in shape and face, frequently conventional, and in some cases downright ugly, are rescued by the extraordinary power with which the movement and expression are rendered. The broad and sweeping draperies are more closely fitting than the Florentine and cut on different models. All this sufficiently characterises a painter whose style can be distinguished even from that of his brother, and that is Pietro Lorenzetti. Passing from the general to the particular and taking the subjects in their historical order, we cannot fail to remark that the Entrance into Jerusalem is conceived and executed as Duccio conceived and executed it, with the same figures, crowd, and edifices, but bolder and more vehement in action, as if the soul of Duccio had entered the frame of Lorenzetti. None but Pietro ever painted such a Last Supper as this, where Christ gives the meat to Judas, a common mortal, and outside the cooks clean the dishes near the kitchen fire, the cat steals the scraps, and the servant points with his thumb in the direction of the supper as if commenting upon the conduct of the guests, whilst the moon and stars symbolically suggest an evening meal. Who but Pietro could impart to vulgar types and attitudes such power and animation as are to be found in the apostles in a room stripping their feet, whilst S. Peter reluctantly permits the Saviour to kneel and wash him? In the Capture we see the illustration of a well-known custom which assigns to the Saviour a superior stature and grave features, mindless in their serenity of the cares of this little world; whilst in the face of Judas, the expressive ugliness which Leonardo da Vinci sought with so much labour proves Pietro's talent and study of the human features.¹

In the Flagellation the Saviour appears, as in all Sienese pictures, with His back to the spectator and receives the stripes from two soldiers. A natural, well-studied nude, muscular and energetic in movement, but unnoble in form, reveals as ever the

¹ The apostles may be seen retiring in the background.

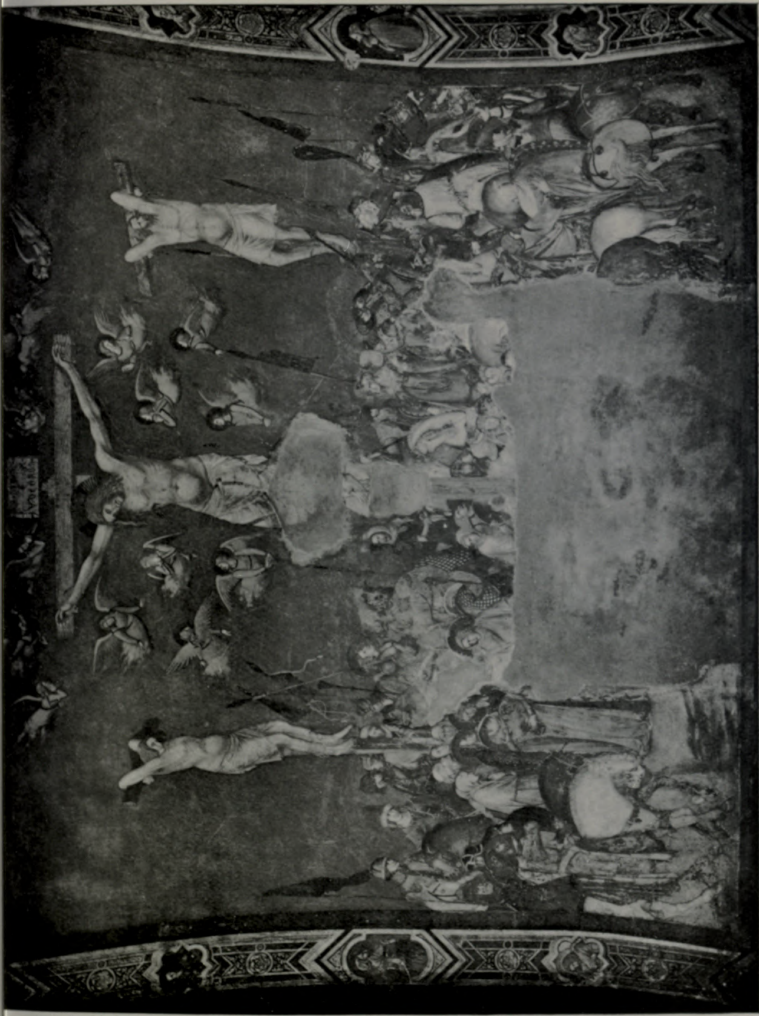
tendency of Pietro Lorenzetti. We note too in the Procession to Calvary the two thieves in long convulsive stride, a soldier galloping on horseback, a guard rudely keeping back the Marys, the Saviour carrying His Cross, the Virgin masculine in the energy of her step, in features resembling those of the fresco in San Francesco at Pisa, St. John Evangelist quite to the left, and the horsemen closing a long array, the whole in a distance with crenelated houses cut square at the embrasures after the Siense fashion.

The Crucifixion is mutilated by a large stone altar which breaks off the figure of the Saviour at the knees, and agreeably to Siense custom, He contrasts by His size with the neighbouring thieves. His form is simpler yet still identical with that of Duccio—thin, long, hanging forward, lifeless, low in forehead, with bony brow, nose depressed and mouth drooping at the corners. Terrible grimace, herculean frames, and vulgar grief mark the circling angels about the cross, which contrast, as all Siense angels do, with those of Giotto and prove once more how different the ideal of the two schools was. As regards type and symmetry and balance of composition, Lorenzetti shows his inferiority to the Florentines. The good thief with his arms over the cross, as ever, a muscular nude, proves Pietro's rare talent and study of nature and his successful rivalry with and superiority over the Giottoesques. The impenitent, vulgar in face, in agonising pain as the executioner breaks his bones, realises the idea of strong suffering and writhes in every fibre.¹

Low down to the right of the altar the Virgin sits between St. Francis² and another saint, talking to the Infant and pointing

¹ Beneath the penitent thief, the Virgin falls swooning into the arms of one of the Marys, forming a purely Siense group. A figure looking over her, with an ugly face and a broad nose, is one of the types most common in Lorenzetti, whilst the Marys have the usual pointed and projecting chin. Close by, on the contrary, a youthful and fine female profile contrasts with the curiously exaggerated one of an aged woman. A nimbed figure on horseback standing in profile in front, affected in the action of the arms (much discoloured), is said to be a portrait of the Duke of Athens, and near him is supposed to be the likeness of Cavallini; but these are fables to captivate the idle, not to convince the serious observer. The group is completed by soldiers, as it is on the opposite side, where two guards on horseback fraternise by giving an arm to each other.

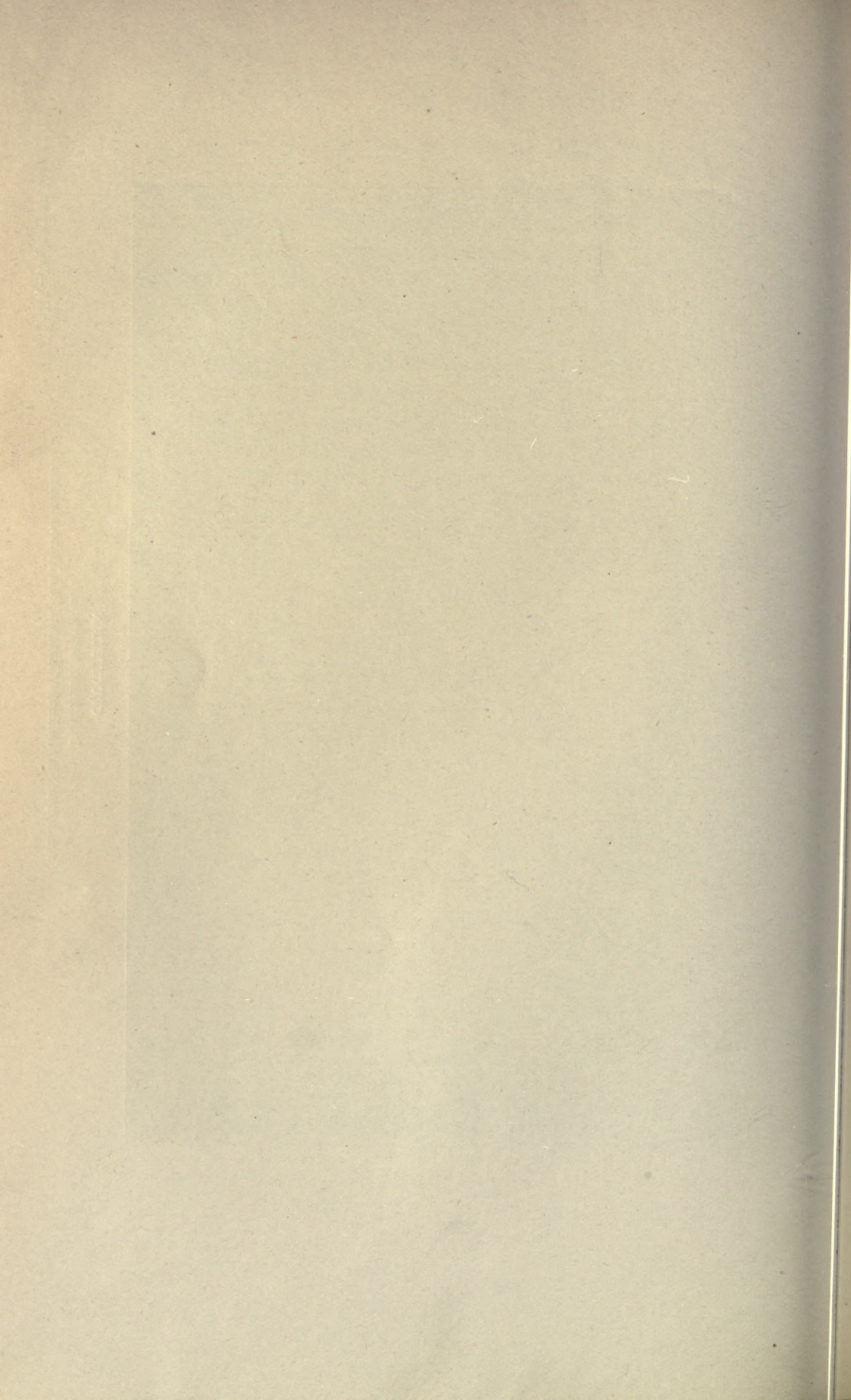
² Part of the figure is gone.



CRUCIFIXION

By PIETRO LORENZETTI

From a fresco in the Lower Church of San Francesco, Assisi



back with her thumb. With some slight variety her form is a repetition of that in Pietro's altarpiece at Arezzo. Beneath this, and between two shields of which the blasonry is gone, the Crucifixion is repeated in miniature, and a figure in prayer, said to be a portrait of Cavallini, but probably the patron, kneels to the right.¹ The Deposition is a composition of the usual vehemence in action and improved by Pietro's vigour from the original of Duccio.²

The type of the Saviour in the Entombment is as fine as the composition, in the pure Sienese style, is animated. The four busts of saints below are all but effaced. The Resurrection and Limbus illustrate the well-known tendency of Pietro to repeat subjects in consecrated forms and treat them technically in a peculiar way. His excessive and uncompromising realism is shown in the Judas hanging from a beam with his bowels dropping out,³ a fresco at the side of a door, in the arching of which St. Francis in a medallion shows the Stigmata.

But where Giotto and Pietro may be advantageously compared is in the St. Francis receiving the Stigmata. The saint, kneeling on his left leg, looks up to his left at the Saviour on the Cross swooping down with his seven wings like a hawk. Giotto would never have conceived an attitude so unnatural as Lorenzetti here invented for the sake of novelty. The saint's head is remarkable for all Pietro's characteristic features, a small chin and mouth, angular eyes close to the root of a long, thin nose; in the glance menace and fear commingled, whilst the face of the Saviour is neither calm nor noble.⁴

¹ The colour has dropped off in parts; the white ground thus appears and the light preparation is visible.

² Whilst he represented the body of the Saviour held by two apostles, and still flexible in death, with Nicodemus drawing the nail, and the hands kissed by the Virgin and one of the Marys, he depicted the Magdalen kneeling on the ground to embrace the feet, and another of the Marys holding her cheeks and shrieking. The lean but not unnoble nude is rendered with the convulsive vigour which forms the groundwork of Pietro's talent, as it did that of Michael Angelo. Beneath the fresco four saints are placed in squares, and St. Catharine, one of them, rivals and resembles the Virgin of Pietro at S. Ansano.

³ The lower part of the figure is retouched.

⁴ The draperies, however, are fine, though in the simplicity with which they should clothe the form they are unequal to those of Giotto. The figure of Hilarius reading, in the right-hand corner, is cut away by the frame of a projecting choir stall.

Such, however, is the harmony of the scenes, and the vigour, lightness, and brilliancy of the colour, that they show Pietro Lorenzetti in a most advantageous light. As a colourist he was enabled to maintain his work at a high level. The types and distribution are less satisfactory; but on the whole Pietro's art in the north transept of Assisi appears superior to that of contemporaries of his own and other schools. In the power which he displays he surpasses the pupils of Giotto, whilst they excel in composition and distribution. First amongst the artists of Siena, he made a near approach to the perfection of the Florentines. He showed dramatic force and power, and for this he deserves to be classed above Simone, who for his part is entitled to claim attention for the extraordinary softness of his creations. If we should venture to assign a date to the frescoes, we might argue from their execution and style that they were completed when Bishop Tarlati ordered the altarpiece of Arezzo in 1320.

Assisi does not alone enjoy great works by Pietro. The Campo Santo at Pisa contains a series which has always been admitted to be his even by Vasari.¹ On the southern wall of the enclosure, and at its eastern extremity, he illustrated the legends of numerous hermits and saints in a landscape of rocks scantily provided with trees and picturesquely capped with huts to which steps cut in the solid stone seem deviously to lead. In character exactly similar to the so-called Orcagnas at its side, this fresco is studded with about thirty different episodes, partly on a foreground road leading by a bridge over a stream, partly in the crags or huts which have already been described. Unfavourable as this mode of representing subjects must be, it was too much in accordance with traditions sacred to Sienese painters to be abandoned. Yet, in spite of this disadvantage, it still gave occasion to Lorenzetti to form groups full of his usual energetic wildness, and the more suited to that tendency in him as he had but to depict the weatherbeaten features of inhabitants of a wilderness, to whom he could impart all the sternness of character and aspect, all the savage grandeur, of which he was a well-chosen exponent. The age, the individuality, the occupation of each of these hermits, are rendered by him with original power, with great knowledge of

¹ VASARI, ed. Sansoni, i., p. 473.

nude form, great breadth of drapery, vigour of light and shade, and admirable design. Whichever of the groups more particularly attracts our attention we observe in it the same severe grandeur. For instance, on the extreme right, where St. Panunzius covers up the frame of the dead St. Onufrius, lying at length on the ground and partly naked, the nude, in Pietro's characteristic style, is rendered with great intelligence, the drapery with breadth and truth, the drawing with excessive firmness. With what reverent care the surviving hermit, in his cowl and frock, bends down and brings the folds of the garment over the bare breast!—how natural and true is the action and how good the group! Considered alone, this is one of the finest productions of its time. It is well coloured on a white ground, the shadows, of a liquid grey tending to *verde*, defining the inner forms already lined in red, and contrasting with a natural yellowish flesh tint in light. The parts are modelled and searched out as a sculptor might have sought them, exhibiting Lorenzetti's excellence in rendering natural forms, his pre-eminence in this over the followers of Giotto, and his superiority when he had to reproduce a quiet scene.¹

Taking another incident, that in which a woman tempts a hermit in his cell, who only resists by putting his hands in the fire—the same female lying prostrate in death, and kneeling after her resurrection repentant near a tomb, Lorenzetti will be found equally able in producing feminine and masculine nature. High up on the same side, St. Hilarion, grave and fearless on a mule, repels a dragon with the sign of the cross, whilst fear and surprise are ably given in the attitude of a man near him.² Close by, two devils before a hermit display the same fancy as dwells in the neighbouring fresco assigned to Orcagna. At no great distance the Saviour appears to Brother Antonio in prayer and has the type, the character and movement, the form and articulations, the draperies of the Saviour in the so-called Orcagna. Passing over a series of episodes in the life of the same Beato Antonio, and pausing where he kisses the hand of the dead hermit, St. Paul, lying on the ground whilst two lions scratch in the hard earth a

¹ His boldness in rubbing in the hair and beards transparently and drawing in the locks afterwards is beyond measure masterly.

² This figure is new as to the head.

rude and shallow grave, the same grand variety of form and type may be discovered. The lions in their strength and elasticity are classical and seem to live; and wherever animal life is depicted the painter is great. A fallen mule, a camel entering a gate, exhibit his knowledge of their natural forms. Nothing can be finer than the groups of Paul and Antonio in prayer, of the bishop Zosimus giving the communion to St. Mary of Egypt,¹ shrouded in her long hair, or other subjects declared of old by inscriptions now worn out.²

The notice of Pietro's works may be completed by a short description of pictures scattered throughout many galleries.

In the church of Santa Lucia near the Palazzo Gaetani at Rome is a small half-length Virgin and Child hanging to a pilaster near the high altar. A Christ before Herod by Pietro is also in one of the presses of the Museo Cristiano at the Vatican.³

Many panels with his name are to be found in Italy and abroad. The Virgin and Child guarded by two angels between St. Augustine and other saints, St. John the Baptist, St. Agnes, and St. Dominic; four small panels in one frame representing scenes from the Passion, Christ on the Cross, all belonging to the Gallery of Berlin, are not in the spirit of Pietro's genuine works.⁴

Part of a pinnacle of an altarpiece with the subject of the Annunciation, in a room leading to the Sala di Balla in the public Palace of Siena,⁵ is the only work by Pietro remaining in an edifice for which he

¹ Damaged by time like its neighbours assigned to Orcagna, the fresco has undergone change from damp even in those parts which are best preserved, whilst some portions have been repainted; and clamps unite the intonaco where it was split and threatened to fall out. It is still enclosed in a painted frame having nine angels in medallions, executed, with the exception of a fragment already described as repainted by Antonio Veneziano, in the same style as that which surrounds the two neighbouring ones supposed to be the work of Andrea and Bernardo Orcagna.

² It has already been shown that two other frescoes of the Campo Santo—the Triumph of Death and the Last Judgment—are by a Siennese hand, and that they are probably by Pietro Lorenzetti and his followers. See *antea*, vol. ii., pp. 222-4.

³ Press D, No. iv., on the left side.

⁴ Berlin Catalogue, but no longer exhibited, No. 1,091, wood, 1 foot 5 inches high by 8 $\frac{3}{4}$ inches; No. 1,092, wood, 11 inches high by 7 $\frac{3}{4}$ inches; No. 1,093, wood, 1 foot 7 inches by 5 inches.

* These pictures are not now shown.

⁵ There is an Annunciation of this character now in the Sala di Passagio, but it is a school piece and much repainted.

is known to have painted so much. A half-figure of an apostle,¹ a half-length of St. Gregory,² a Virgin and Child guarded by two angels with seraphs in the angles,³ all of them flat and giving no idea of the master's talent, are in the Academy of Siena, together with half-lengths of St. Thomas and St. James,⁴ St. Thomas and St. Bartholomew, which were once pinnacles of an altarpiece.⁵

We may further assign to the school, though much damaged, a "dossale" representing the Virgin and Child between St. Giuliana, St. Peter, St. Paul, and S. Giusto with the Annunciation, and eight saints in the upper spaces, originally executed for the church of San Giusto of Siena, much repainted in oil and now in the Siena Academy;⁶ half-figures of St. John the Baptist and St. Paul from the convent of Santa Marta in the same gallery.⁷ Here indeed may be the hand of Paolo di Maestro Neri, who is to be considered a pupil of the Lorenzetti.

As for a small panel in the Uffizi at Florence representing the Thebais of Egypt,⁸ subjects similar to those which illustrate hermit life at the Campo Santo, the composition has neither the qualities nor the power of Pietro, though it may be of his school and the execution by his pupils.⁹

¹ Siena Gallery Catalogue, No. 75, wood, m. 0.35 broad by 0.29.

² *Ibid.*, No. 59, wood, m. 0.47 broad by 1.25.

³ *Ibid.*, No. 76, wood, m. 0.67 broad by 1.31. But this and No. 61, an Assumption, though catalogued as works of Pietro Lorenzetti, may be noticed as works of Bulgarini, Paolo di Neri, or other Sienese artists of that time.

* This Assumption is still catalogued as a work of the master himself, and with this attribution all recent writers on Sienese art are in agreement. This picture originally came from the hospital of S. Maria della Scala, as did No. 80, in the same gallery, a Madonna Enthroned with angels, which is also from the hand of Pietro.

⁴ *Ibid.*, No. 64, wood, m. 0.44 broad by 0.41.

⁵ *Ibid.*, No. 62, wood, m. 0.44 broad by 0.41.

⁶ No. 50, panel. According to the official catalogue, the measurement of this *dossale* is 1.25 by 1.80.

⁷ Nos. 52 and 53, both wood, m. 0.38 broad by 1.05.

⁸ No. 16, Uffizi Gallery, much restored; wood, small figures.

*⁹ The following works are also by Pietro Lorenzetti:—(1) A Madonna in the cathedral at Cortona. The Virgin is seated on a stone throne, her face slightly turned towards her left shoulder. The Child sits on her left arm. He wears a rose robe. On either side of the throne are two angels which closely follow Duccio's types. This picture is probably an early work (see *postea*, p. 110). (2) A Madonna and Child in the church of S. Pietro Ovile at Siena (see *postea*, p. 118). (3) A Madonna and Child, No. 44 in the National Gallery at Budapest. (4) In the Poldi-Pezzoli Gallery at Milan is a Madonna with St. John and St. Catharine,

The date of Pietro's death is as little known as that of his birth, but he lived in the parish of San Pietro in Castelveccchio at Siena, and was married to Giovanna di Mino del Cicerchia. The most probable supposition is that the plague of 1348 put an end not only to his, but to his brother Ambrogio's, life.

Of the latter, who was obviously younger than Pietro, the birth and death have not been recorded; and the first notice of his existence dates from 1324.¹ His earliest productions were frescoes in San Francesco at Siena, executed, according to Tizio, in 1331,² and described with enthusiasm by Ghiberti.

What remains of these paintings since their partial recovery from whitewash, consists of two large fragments sawed from the cloister-wall and now in the second chapel of the church of San Francesco at Siena. Pope Boniface VIII. enthroned imposes hands on a kneeling friar distinguished by a nimbus, who is no other than St. Louis of France. St. Louis' father, in a diadem, and a row of cardinals stand at the Pope's sides, and brethren of the Franciscan order kneel on the right foreground, whilst a crowd look on near the prince and cardinals. This damaged and colourless fresco is designed in the manner peculiar to the Lorenzetti. Its style is that of Pietro and Ambrogio, and not dissimilar from that of the so-called Orcagnas at the Campo Santo of Pisa.³

which is rightly given to this artist in the official catalogue. (5) In his manner is a Christ before Pilate in the Museo Cristiano in the Vatican (Case D, iv.). (6) In the church of S. Lucia dei Magnuoli, Florence, is a representation of S. Lucia given by W. Suida to Pietro Lorenzetti, but which is probably by a follower of Pietro. See SUIDA, W., *Florentinische Maler um die Mitte des XIV. Jahrhunderts*, 1905, p. 1, note 5. (7) In the gallery under the hospital at Siena is a Madonna and Child and two saints in the manner of Pietro Lorenzetti. It is probably a school piece, but has suffered so from restoration that it is impossible to decide its authorship. (8) In the church of the Servi at Siena in a chapel to the right of the choir is a fresco of the Massacre of the Innocents by Pietro Lorenzetti; and in a chapel to the left of the choir are two frescoes of Lorenzetti's school—Salome's Dance and the Translation of St. John—works which are directly inspired by Giotto's frescoes of the same subject at S. Croce in Florence. (9) In his manner, but not by the master himself, is a small panel of the Madonna Enthroned, surrounded by ten full-length figures of saints, each in a separate Gothic niche, which is in the Museo Cristiano (Press E, No. x.).

¹ MILANESI, *Doc. Sen.*, i., p. 195.

² Tizio MSS. *apud* DELLA VALLE, ii., p. 213.

³ The head of the prince, for instance, with a diadem, stretching forward, is

The second fragment represents the Soldan, sword in hand, surrounded by guards intended for Africans, but more like Chinamen, and dressed in the strangest and most fanciful habits. The Soldan's expression is stern. On the left, three kneeling Franciscans, with their backs to the spectators, await the stroke of the executioner. Three others have already been decapitated, and very ugly children throw stones at their corpses. On the extreme right, an executioner restores his sword to the scabbard. Defective as regards face, form, and action, this fresco exhibits not only exaggerated but frequently false design.¹ The surface has been completely abraded, but the execution seems less worthy of the master than of his assistants. A smaller fragment of the same series in the National Gallery represents the heads of four nuns.²

Of the frescoes in Sant' Agostino at Siena, where, according to Ghiberti and Vasari,³ Ambrogio illustrated the creed and the legend of St. Catharine, there are remnants only in the archivolt of a door leading into the Collegio Tolomei, but so injured as to defy criticism. Vasari further mentions scenes from the legend of St. Nicholas, ordered together with an altarpiece for San Procolo of Florence;⁴ and Cinelli alludes to the latter as having borne the signature AMBROSIVS LAVRENTII DE SENIS, MCCCXXXII.⁵ All that remains of it is two small predella panels in the Academy of Arts at Florence, one representing St. Nicholas throwing gold pieces into the room of his neighbour, asleep near his three daughters, and another scene,⁶ the other two, incidents from the life of

especially remarkable; and the variety of costumes, the squareness of muscular forms, are characteristic.

* The frescoes now in the chapel of the Bandini-Piccolomini at S. Francesco in Siena were originally in the chapter-house, and not in the cloister. Those in the cloister, which may have belonged to the same series, covered the whole of one side of the quadrangle. In them was represented the story of the Blessed Peter and Demetrius of Siena. See LUSINI, *Storia della Basilica di S. Francesco in Siena*. Siena, 1894, pp. 264 and 214-16.

¹ The architecture of a portico under which the Soldan sits is small and feeble as it appears in old miniatures, and is adorned with little figures in dead colour on triangular pinnacles.

² National Gallery, No. 1,147, fresco, 1 foot 10 inches square. From San Francesco of Siena, nearly life size.

³ Ghiberti, *u.s.*, p. xxiv. VASARI, ed. Sansoni, i., p. 522.

⁴ VASARI, ed Sansoni, i., p. 523.

⁵ Note to *ibid.*, same page.

⁶ No. 136 of R. Galleria Antica e Moderna, Florence.

St. Proculus,¹ both much damaged, but still impressed with Ambrogio's character. The rest of the altarpiece has disappeared, together with that part of the predella in which Ambrogio left his own portrait, but it produced an order for him to paint certain frescoes in Santa Margarita of Cortona in 1335.² Unfortunately these frescoes have perished, and in their stead Cortona can only boast of a few pictures, viz. :—

In San Marco, a crucifix with the transverse beam shaped into a star at each end; in the star framings, the Virgin and Evangelist; above the crucified Saviour, and likewise in a star framing the Eternal: a well-preserved work of the school of Siena, and obviously by one of the Lorenzetti. In the Duomo, the Madonna del Seggiolone, in the third chapel to the right of the high portal, an ill-preserved fragment, the centre of which represents the Virgin and Child and four angels, all on gold ground. But the style at San Marco, as well as in the Duomo, is Pietro Lorenzetti's rather than Ambrogio's.³

From Cortona Ambrogio returned to Siena, where it is recorded that he repaired the face, hands, and book of the Virgin in the Duomo, and, as has already been stated, he painted with his brother the front of the Spedale at Siena.

Early in 1337, and for two entire years afterwards, he was employed in adorning the Sala de' Nove or della Pace in the Public Palace at Siena with frescoes which were completed on the 18th of February, 1339.⁴ Here Ambrogio depicted three vast allegories illustrative of the advantages to be derived from justice and peace, and of the evils caused by tyranny. The first, above a door which unhappily cuts off a part of its right corner, has given occasion to much contest, yet seems capable of sufficient explanation.

¹ No. 132 of R. Galleria Antica e Moderna, Florence.

* The two scenes of No. 132, as well as the two scenes of No. 136, represent events in the life of St. Nicholas of Bari. Some recent critics do not regard No. 136 as a work of Ambrogio himself.

² VASARI, ii., p. 67.

*³ The Madonna in the Duomo has already been referred to by the editor in a list of Pietro's works.

⁴ See the records in MILANESI, *Doc. Sen.*, i., p. 195. Though the subjects are not given in the records, we assume that the payments refer to the frescoes in the Sala de' Nove.



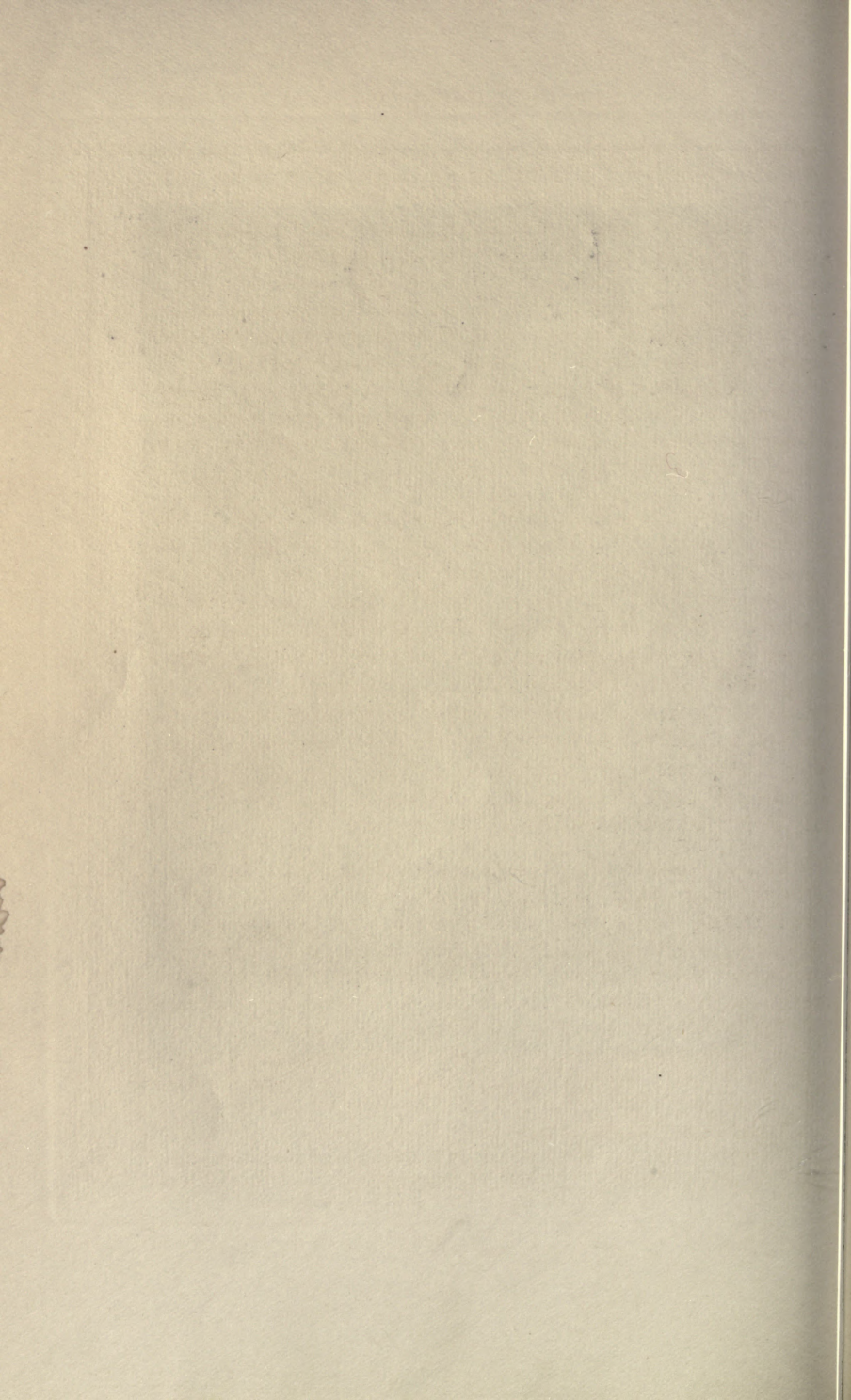
1875. Reprod.

Amari. Photo.

Peace.

By Ambrogio Lorenzetti.

A detail from a fresco in the Palazzo Pubblico, Siena.



High up on the left hand, a half-length figure of Wisdom, inscribed *SAPIENTIA*, crowned with a diadem and wearing a veil round its neck, hovers on the wing with a book in her left hand.¹ She holds with her right the handle of a gigantic balance, the beam of which reposes on the head of Justice, looking up as if for inspiration to the figure of Wisdom, and poising at an equal height the disks.² In that to the left a winged angel³ bends outward and decapitates a kneeling man, whilst with his right hand he places a crown on the head of another kneeling in prayer. This is Distributive Justice, as the word *DISTRIBUTIVA* indicates. A similar angel⁴ bends out of the disk to the right, dipping one hand into a box held by a kneeling person and giving a lance and sword to another in a similar attitude. This obscure allegory is explained by the inscription *COMUTATIVA*.

Apart from the allegorical conception, which is studied and wanting in picturesque elements, the figure of Justice is one of the noblest and finest of the school of Siena. It deserves to be classed amongst the greatest creations of the time. Dignity adorns the figure and sits on the brow of a youthful female whose heavy tresses are plaited out beneath a diadem, leaving the cheeks and neck free to display their rich and well-filled forms. The face is soft in its foreshortened roundness, the features are regular, and the high-waisted red dress is richly embroidered in gold. No one after Giotto better or more artistically coupled dignity with elegance and grace. The somewhat delicate thread of the allegory may be further traced as follows:—

A couple of lines pass from the waists of the angels in the disks; one is red, the other white. These lines fall and unite in the left hand of Concord, seated on a throne immediately beneath Justice, a gentle figure crowned with a diadem, with a flame burning in its centre, and holding in its hand a carpenter's plane inscribed with the word *CONCORDIA*. She passes the double line to a miniature personage standing near her, who hands it on to his neighbours, forming a long procession of twenty-four persons, advancing in couples to the foot of a throne on the right, where a vast figure sits with a sceptre in one hand

¹ Her mantle is yellow spotted with black. The book is red.

² The words: *DILIGITE JUSTITIAM* (*JUSTITIAM* is now obliterated) *QUI JUDICATIS TERRAM* indicate her symbolic character, which is likewise revealed by her occupation.

³ In red tunic.

⁴ In a white tunic.

and a seal in the other, symbolising the government or "reggimento" of Siena. The idea seems to be, that Wisdom, Justice, and Concord are the results of Sienese administration regulated by the "twenty-four" of the nobles and people, evidently painted from life by Ambrogio, and distinguished in the arms of each by the red and white colours, both in the thread which unites them, the cap which covers the head of the enthroned "Siena," and the loop with which it is bound to his chin. This colossal figure represents a man in the ripeness of age, with silvery hair and beard, a baronial cap on his head. Round the cap, as may be clearly seen in similar figures on the book-covers of the Biccherna at Siena, were the initials C.S. C.V.,¹ now altered by restoring. A mantle, white to the waist and black from that downwards, clothes the figure in the colours of the "Balzana" or shield of the Comune of Siena, and is embroidered and fringed with gold.² A she-wolf giving suck to two babes and licking one of them with her tongue forms a footstool to the figure.³ Faith, Charity, and Hope hover about the head of the "Comune."⁴ The majesty of Siena is guarded by soldiers in armour to

¹ The present letters are C. S. C. CV. the second C. an addition. We may interpret the initials as "Comune Senarum Civitatis Virginis."

² The seal in his left hand represents the Virgin and Child between two kneeling angels with the motto: SALVET VIRGO SENAM VETEREM QVAM SIGNAT AMENAM, and is the same which Simone placed beneath the frame of his fresco in the Sala del Consiglio, Siena being then under the patronage of the Virgin Mary.

³ The same in a similar form may be seen in a book-cover of 1344 at Siena with a white cap; in a book-cover of 1363 (No. 354) formerly in the Ramboux collection at Cologne; and in a book-cover of 1473 in the Academy of Siena by Guidoccio Cozzarelli, the seal only being altered. Both, like that of Ambrogio's fresco, represent the Comune of Siena. (Mr. Förster, like many others, fancies this figure to be the "Kaiser," an evident error. *Vide Beiträge*, u.s., p. 182.)

* The book-cover bearing the date 1473 is of 1474 (Common Style). It is by the hand of a follower of Benvenuto di Giovanni, and is not by Cozzarelli. It is now, with the other book-covers still remaining at Siena, in the Archivio di Stato. See LISINI, *Le tavolette dipinte di Biccherna e di Gabella*, Siena, 1901; also HEYWOOD, *A Pictorial Chronicle of Siena*, Siena, Torrini, 1902.

⁴ The first, in a diadem carrying a cross, the second with a dart and a burning heart, the third longing towards the vision of the Saviour's head above it.

On a long bench at the sides of the "Comune" sit six Virtues, Prudence to the (spectator's) left pointing to the flames in a platter held in her left hand (with the inscription: PRETERITVM, PRESENS, FUTVRVM). Fortitude, by her side, wearing a diadem and holding a sceptre and shield. Peace again, in the corner, is recumbent on her arm supporting her head on her hand. In white, and holding a branch of olive, she rests her feet on a shield and helm, the useless emblems of war. Nothing can be more elegant than her form and attitude. On the opposite side of

the right and left of the throne, standing on foot and on horseback, whilst in front of these, in the right foreground, is a group of captives.¹

The impression created by this ably distributed fresco is that which might be produced by the enlargement of a picture on an Etruscan vase, a pretty rather than a seriously grave character being peculiar to it. The arrangement of Wisdom, Justice, and Concord is good, combining the highest degree in elegance and grace. Ambrogio in this work represents the Sienese school at its zenith, and shows himself a far abler composer than Simone. In Assisi we saw Pietro grand in the energetic rendering of passion. Here is a calm and noble repose.

The results of a good government are illustrated on a second wall of the Sala by Ambrogio in a vast fresco representing the arts, the trades, the business and pleasures of Siena. Divided into town and country, by the profile of a wall and gate with a moat and drawbridge defended by a high square tower, and a barbican, on which the she-wolf and twins stand guard, the distance to the left is filled with houses, with towers, in one of which workmen are busy, with the belfry and dome of the cathedral. People of both sexes stream in at the gate with provisions on sumpter mules, with goats and cows. It is a glimpse of public life in the fourteenth century. In a shop a tailor makes and sells clothes, the teacher at his desk presides over a class, whilst other children play. In the middle of the foreground ten girls, in pretty head-dresses and closely fitting costume, dance in a circle, passing under the arms of two whose hands are joined together, all to the sound of one singing and striking a timbrel. Elegance, elasticity, motion are well rendered by the painter. On the left a lady and gentleman on horseback are followed by an

the "Comune," Magnanimity holds a triple crown and a bushel of pieces. Temperance points to the sand-glass in her right. Justice rests the hilt of a sword on a severed head and holds a crown in its left.

¹ On a narrow border are the words: AMBROSIVS LAVRENTII DE SENIS ME PINXIT VTRINQUE. A painted frieze, above, contained four medallions with emblematical figures of the seasons now cut in half by a new roof. In a part of the same frieze beneath the fresco are two figures of Grammar, a female teaching a child, and Dialectics, a figure glancing from the mask of an aged man in its left to that of a youth in its right. Between them an inscription in vernacular in praise of public virtue.

attendant, carrying flowers. Another couple of the same kind have issued from the gate into the country on the right, followed by a page. The man carries a hawk. Others in front are cross-bow shooting. Mules and travellers pass over a bridge of two arches on the right. In the distance, hunters gallop on the brow of a hill, behind which a castle inscribed TALAM is intended to represent Talamone, the port which Siena in vain endeavoured to make a source of its wealth.¹ Peaceful pleasure in town and country, trade and traffic undisturbed, declare the prevalence and consequent prosperity of peace. A youthful genius of a beautiful shape flies by the side of the entrance tower, veiled in part and inscribed SECVRITAS.² In the frieze at the base of this fresco three figures of Geometry, Astrology, and Philosophy remain.³ The whole of this wall has been injured more than the first one, and damp has removed some of the colour, whilst in other parts the intonaco has fallen out or repainting has taken place. The landscape to the right is, in fact, new.

On the third wall, Ambrogio painted the allegory and consequences of bad government.

On the part to the right sits a figure of Tyranny in front of a crenelated wall flanked with a high towered gate.⁴ This is a squinting monster with two white horns and tusks issuing from his mouth, his hair in tresses like those of a woman, and clad in armour concealed by a long red cloak. In his right hand a knife, in his left a cup for poison; a he-goat lies at his feet. Avarice, Pride, and Vain-glory flutter over his head, the first a hag with a coffin and hook, the second with a knife and a yoke and red horns on her head, the last a girl with a reed, admiring her attire of gems in a mirror. Right and left of Tyranny sit Fraud, Treason, and Cruelty,⁵ Fury, Division, and War.⁶ Fraud with bat's wings, and claws

¹ This part is all repainted.

² In her left hand is a gallows with a criminal dangling from it. In her hand a long scroll contains lines laudatory of the effects of good government.

³ Geometry holding a compass, Astrology the sphere, Philosophy in the garb of an antique priestess with laurel on her brow, and her hand on three books on a chair. Astrology is a graceful figure with a fine head. Though differently conceived and of lower merit than others, Philosophy is a beautiful and elegant allegory. Along the lower border of the picture are lines which describe the benefits of impartial justice and a well-regulated administration.

⁴ In the extreme right of the picture.

⁵ Left.

⁶ Right.

grasping a staff; Treason with a benignant face, but holding a lamb with a scaly tail and the legs of a crow, the same emblem which is placed in the hands of the Duke of Athens in the fresco of the Stinche at Florence; Cruelty, aged, gnawing at a serpent whose folds are twined round her and strangling a child. Fury is represented as a boar with human breast and arms, the forelegs of a horse, the hindlegs of a dog, and grasping a knife and a stone; Division, a female half dressed in white and black, inscribed *SI* and *NO*, and sawing a log in half; War, a soldier waving a sword, and holding up a shield with the word *GVERRA* upon it. Justice lies prostrate at the feet of Tyranny, and has lost her "balance." To the right are vestiges of thieves and highwaymen. Beneath prostrate Justice an inscription points out the evil effects of lawlessness. In the ornamental frieze are remains of dead-coloured figures of Nero, Geta, Caracalla, and other tyrants.

The left half of the painting is meant to exhibit the effects of bad government, but a great part of the scene is obliterated. In the distance, the town appears in the same order as in the fresco of peace. Persons on a tower are throwing it down. Figures on the foreground lie dead, soldiers commit thefts, and the keepers at the gate rob an old woman of her fruit and vegetables. An armed troop issue into the country; and above the tower a hag inscribed *TIMOR* half naked, sword in hand and with a patched dress, flies waving a scroll.¹ The illustrations of tyranny outside the walls are obliterated. In the upper part of the frame are still allegorical figures of Tubal Cain, an aged man with red and white grapes in one hand, a tree uprooted in the other, a crowned figure, a man holding a white ball or a coin, a fighting soldier, all these interspersed with the arms of the Comune and people and the signs of the Zodiac. At the base is a fragment of an inscription describing the ill effects of tyranny.

This fresco is so abraded that its colour is obscured, and the allegorical figures must be closely examined to be understood. As a work of art the painting is of no further value.²

¹ On which is written:—

PER VOLER EL BEN PROPRIO IN QVESTA TERRA,
SOMMESS' È LA GIVSTIZIA A TIRANNIA;
VNDÈ PER QVESTA VIA
NON PASSA ALCVN SENZA DVBBIO DI MORTE;
CHÈ FVOR SI ROBBA E DENTRO DELLA PORTA.

² The following seems to refer to these frescoes: April 29, 1337, payment: 10 fl. gold 31 liv. 16 sol. 8 den. June 30, same year, 10 fl. gold. Feb. 18, 1338, 6 fl. of

It is a pity that these works should be irreparably injured precisely in those parts from which Ambrogio's talent might be most perfectly appreciated. Yet enough remains to justify Ghiberti's raptures and his clear belief that, though Simone was a noble and famous painter, Ambrogio was greater and better endowed.¹ We may add that Pietro deserves the same praise as Ambrogio, though Ghiberti forgot to mention him. The two brothers seem to have been nearly of the same age. They often laboured, and they disappear from records, together. Their manner in certain pictures is so like that it might be confounded. Compared with Simone, they are grander and more classical. In their composition, comparatively speaking, they had the quality of balance and order; and they are the only Sienese who made a near approach to the great standard of Giotto.

Ambrogio had hardly completed this great series, in which perhaps he had been aided by the talents of his brother, when he undertook the composition of an altarpiece called "tavola di San Crescenzo" for the cathedral of Siena, which was completed in 1340.² His name appears in a record of the same year in connection with certain works in the chapel of the cemetery at Siena.³

In 1342 he completed for the Spedaletto of Mona Agnese at Siena the Presentation in the Temple, now in the Florence Academy of Arts,⁴ a picture altered by restoring and varnish, and quite unsuited to give a fair idea of the master's talent as a colourist and draughtsman. Frescoes said to have been executed by him in the same edifice have perished. His Annunciation of 1344, painted for the Palazzo Pubblico, and called Madonna dei Donzelli, is in the Academy of Siena. Damaged and of a vitreous

gold. Sept. 24, 10 fl. of gold. Dec. 8, 10 fl. Feb. 18, 1339, 6 fl. gold. June 20, 10 fl. gold. Total 62 fl. This, however, evidently does not represent the whole sum paid for this vast work. *Vide MILANESI, Doc. Sen., i., p. 195.*

¹ Ghiberti, *u.s.*, p. xxv.

² For about 135 gold florins. *Vide MILANESI, Doc. Sen., i., p. 196.* This altarpiece, as well as two others mentioned by Ghiberti, is gone. Ghiberti, *u.s.*, p. xxv.

³ MILANESI, *Doc. Sen., i., 196.*

⁴ Inscribed: AMBROSIVS LAVRENTII DE SENIS FECIT HOC OPVS ANNO DOMINI MCCCXLII. No. 134, R. Galleria Antica e Moderna.

colour owing to many varnishes, it is still a valuable example of the master.¹

The latest record of Ambrogio is a payment for figures in the Camera de' Signori Nove in 1345,² but these are not known to exist at the present time; and we are thrown back upon works unauthenticated by inscriptions.

Amongst these one of much interest is an allegorical figure of the Comune on a book-cover preserved in the "Direzione del Registro della Prefettura,"³ at Siena and ordered by the assessors of the Gabelle.⁴ For these very officials Ambrogio had already executed the Annunciation. He doubtless also completed the book-cover, which is painted in his manner, and if not by himself, at least by his assistants.⁵

Another book-cover in the same archives, but dated 1357 and darkened by age, represents the Presentation in the Temple,⁶ but is more in the style of pupils than of the Lorenzetti themselves.

A much-damaged Descent from the Cross, with a half-length Virgin and Child between the Magdalen and St. Dorothy above it; the whole between four erect full-lengths of St. John Evangelist and St. John

*¹ No. 88. With the inscription: XVII. DI DECĒBRE MCCCXLIII FECE AMBROGIO LORĒZI QVESTA TAVOLA. ERA CAMARLENGO DŌ FRĀCESCO MONACO DI SĀ GALGANO, E ASSECVTORI BĪDO PETRVCCL, GIOVĀNNI DI MEO BALDINOTTI, MINO DI ADREOCCIO, SCRITTORE. AGNOLO LOCTI. Wood, m. 1.30 by 1.18. The types and character of the two figures are weighty. The angel with a laurel crown kneeling and pointing backwards with his thumb, the Virgin with a highly ornamented head-dress listening to the message, have the qualities and characteristic plump forms and features of all those by Ambrogio. In the spandrels of the arches, in which the separate figures of angel and Virgin stand, is the Eternal.

² MILANESI, *Doc. Sen.*, i., p. 197.

*³ This book-cover is now in the Archivio di Stato. See LISINI, *op. cit.*, Tavola XVIII.

⁴ Headed "Book of receipts and payments of the general Gabelle of the Comune of Siena for July to January, 1344. Don Francesco monk of S. Galgano being Camarlengo, Bindo Petrucci, Giovanni de Meo Baldinotti, and Mino di Andreuccio being assessors."

⁵ The *Comune* sits enthroned in black and white with sceptre and seal in hand, and his feet resting on the she-wolf suckling the babes. A white cap with a red slip in the top covers his long silvery hair. (At the sides as usual the initials C. S. C. V.) The beard is divided into points, the head is fine, harmoniously and softly coloured in clear tones, the figure in an attitude of noble repose. This small work is so well preserved that it gives a better idea of the power of the Lorenzetti as colourists than any of the pictures at Siena or Florence.

*⁶ The subject seems to be the Circumcision.

the Baptist, St. Augustine and St. Anthony, is in the Academy of Siena, whither it was taken from the convent of S. Petronilla.¹ This altarpiece is much injured and repainted, especially in the "Descent," which is a composition of many animated figures much in Pietro's manner; it is also a little feeble. Yet St. Dorothy is graceful in the plump forms peculiar to Ambrogio in the fresco of the Palazzo Pubblico. Another little Virgin and Child amongst angels and adored by six saints,² almost completely rubbed down, has also the character of Ambrogio, and particularly recalls to memory that of a colossal Virgin and Child painted in fresco in a loggia of the upper story at the Palazzo Pubblico in Siena.³ There the Saviour, lightly clad, seems to play with a seal in the Virgin's right hand representing the half black and white arms of the Comune and people and holding a scroll on which are the words: *MANDATŪ NOV. DO VOBIS VT DILIG* This is the only work that remains in the Palazzo in addition to those of the Sala della Pace. It is clearly and transparently coloured in a good key, but the figures are massive and not very pleasing.

In the Siena Academy again is an altar dossal injured by time and bad varnishing representing the Virgin and Child between half-lengths of St. Peter, S. Juliana, St. Paul, and St. Justus. In a set of pinnacle panels above the principal strip are the Virgin Annunciate and the Angel Gabriel between figures of the apostles. But the style of the Lorenzetti which marks this piece is not quite up to the level of the brothers, and points to the hand of their assistant, Paolo di Maestro Neri.⁴ In the same class may be placed the central panel of an altarpiece in the church of San Pietro Ovale at Siena, in which the Virgin and Child are attended by four angels a side.⁵

A graceful panel in the old sacristy of San Francesco at Siena con-

¹ Siena Gallery, No. 77, panel, 1'47 by 2'27. Two pinnacles containing St. Ambrose and St. Anthony are in the same collection, numbered 89 and 91.

* The half-figure supposed by the authors to represent St. Ambrose is now regarded as a representation of St. Maximin.

² Academy of Siena, No. 65; wood, m. 0'32 broad by 0'48.

³ A balcony looking out on the market-place.

⁴ Siena Gallery, No. 50, from the church of San Giusto. As to Paolo di Neri, see later on.

* This picture is by a pupil of the Lorenzetti.

⁵ Siena, S. Pietro Ovale. The wings with St. John the Baptist and S. Bernardino, and the pinnacles with a Crucifixion and Annunciation, are by Siennese artists of a more modern time.

* We regard this Madonna as a work of Pietro Lorenzetti. It was shown at the Mostra dell' Antica Arte Senese in 1904.

tains a half-length of the Virgin giving the breast to the infant Christ, who turns as He leaves and looks at the spectator.¹ This, a graceful and careful picture, is in the style of Ambrogio Lorenzetti.²

At Empoli, in the cathedral, we also observe the half-length of the Virgin and Child on gold ground; the Child poorly clad in a red jacket lays His cheek against that of His mother.

In the style of the disciples of the Lorenzetti are a Crucifixion and fragments of a triptych³ with eight figures of saints and an Annunciation in the late Toscanelli collection at Pisa.⁴

¹ The dresses are in part repainted.

* ² There can be little doubt that the traditional attribution of this picture is right and that it is by the master himself.

³ These small figures of saints with an Annunciation above are now in one frame, in Mr. Charles Butler's collection.

* ⁴ In addition to the works by Ambrogio Lorenzetti enumerated by the authors, the following may be mentioned:—At Massa Marittima is still to be found the Madonna and Saints mentioned by Ghiberti and Vasari, and described in more recent times by Dr. Gaye, and by Dr. Luigi Petrocchi in *Massa Marittima, Arte e Storia* (Florence, 1900, pp. 84, 85), and referred to by the present writer in his *History of Siena* (London, Murray, 1902, p. 369). The latest description of this masterpiece is illustrated by a good reproduction of this picture (see in the *Burlington Magazine*, April, 1904, an article by Mr. F. M. Perkins, *The Masterpiece of Ambrogio Lorenzetti*). In the centre is the Virgin on a high throne, on the steps of which are seated Faith, Hope, and Charity. Below the throne kneels a choir of angels, and two attendant angels stand on either side. Farther away to the right and left is a great company of saints all looking towards the Holy Child and His mother. In the church of S. Eugenio is an entirely repainted Madonna which, as far as can be judged in its present state, was once a work of the master, to whom it has long been attributed. This picture was exhibited at the Mostra dell' Antica Arte Senese in 1904 (Sala XXVII., No. 10). A Madonna Enthroned, a full-length with a small figure of a kneeling donor, which is possibly an early work of the master, has been for some time in the possession of Mr. Dormer Fawcus of Quinto al Mare near Genoa. This picture has suffered somewhat, but in nothing like the same measure as the Madonna at S. Eugenio.

In the sacristy of the Pieve of S. Galgano a Monte Siepi is a series of frescoes in the manner of Ambrogio Lorenzetti. Facing the door is a Madonna and Child with saints. Near this is an Annunciation. Other frescoes represent events in the life of the patron saint of the parish. These frescoes have been described in the *Inventario generale degli oggetti della provincia di Siena* (Siena, 1897, pp. 128, 129), where they are cautiously catalogued as of the Siennese school of the first half of the fourteenth century. In an article in the *Rassegna d'Arte* of December, 1904 (pp. 187–189), they are assigned, with some courage, to Ambrogio Lorenzetti himself. They may be by him. The types are obviously those of Ambrogio and his school, and the compositions remind us here and there of the frescoes in the Palazzo Pubblico at Siena. But the frescoes have suffered so terribly by time and restoration that the evidence they afford is insufficient to warrant a decisive pro-

The war of Asinalunga, as Vasari calls it,¹ in the Sala del Consiglio at Siena, where Simone's masterpieces are placed, is a series of frescoes in dead colour representing, first, a large figure inscribed DOCT. MIN., being a likeness of Orsini of the Signori di Monte-Rotondo, and a series of battle scenes, most of them executed by disciples of Lorenzetti's school, but not by himself, as is evident from the date of 1363, at which the incidents depicted took place. That part of the work nearest the Majesty of Simone has been visibly restored or repainted. Again the chiaroscuro frescoes in the convent of Lecceto, so fully described by Della Valle,² are by Paolo del Maestro Neri, evidently a pupil of the Lorenzetti, on the roll of painters at Siena in 1355,³ and who finished this series in 1343.⁴

Frescoes less important even than these, but by followers of the school of Lorenzetti, decorate the choir of the church of San Leonardo in Selva del Lago near Siena, and represent scenes from the life of the Saviour, the Virgin and saints, much damaged and rudely executed.⁵

nouncement upon the question whether or not they are by the master's own hand. It is necessary to warn the student that the frescoes reproduced in the *Rassegna d'Arte* have been very much repainted, especially in the heads.

In the Berlin Gallery, No. 1,904, is a fragment of a predella, representing a scene from the Life of St. Dominic, attributed to the school of Ambrogio Lorenzetti, which may be by the master himself.

¹ VASARI, ii., p. 66.

² DELLA VALLE, *Lett. Sen.*, pp. 226, 227.

³ MILANESI, *Doc. Sen.*, i., p. 30.

⁴ In the *primo chiostro* of Lecceto, Paolo depicted Paradise, the infernal regions, and the works of mercy, the seven sacraments, some profane subjects, hunts, a sea-fight, and the assault of a town. In the second *chiostro* he decorated the walls with incidents from the lives of the Augustine hermits, exhibiting the second-rate power of one who had been a student of the Lorenzetti's manner. Notices of Paolo in his native place, between 1343 and 1382, may be found in Milanesi (*Ibid.*, i., pp. 30, 31).

* The frescoes on the right hand and entrance walls represent, as I have said elsewhere (*History of Siena*, p. 376), the life and fate of the worldly, and form a series of painted *fabliaux*. Men and women are fighting battles and making love, dicing and picnicking and making music—all on the way to the pit. And as they go, winged demons, mischievous, tempting spirits, are continually hovering about them. The frescoes are the counterpart in painting of the *Ensamples* of Fra Filippo of Lecceto, concerning which Mr. W. Heywood has written an erudite and interesting book.

* ⁵ By some follower of the Lorenzetti are certain frescoes in the ancient church of S. Colomba, near Siena, which have not hitherto been published. In this church the frescoes are of two periods. Those of the Lorenzetti school are to be seen on the side walls of the transept, and are perhaps more important than the fragments of earlier works on the east wall; but neither the one nor the other have any great

As regards pictures in various galleries few deserve mention.¹

From these uncertain works of obscure or unknown followers of the Lorenzetti school we may pass to those of Bartolo di Maestro Fredi, the founder of the noble Sienese house of the Bartoli Battilori, and the companion in art of Andrea Vanni. Born about 1330,² he was registered in the guild of Siena in 1355. He married in 1359³ Donna Bartolommea di Cecco, by whom he had many children, all of whom, however, died before their father, except Andrea Bartoli,⁴ a proof sufficient to refute Vasari's assertion that

artistic value. The works of the Lorenzetti school consist of single figures of saints arranged in rows in a Gothic framework. At the time they were executed S. Colomba was in the patronage of St. Maria della Scala. Also by a follower of the Lorenzetti, but of somewhat better quality than the S. Colomba frescoes, are works of similar form in the cloister of S. Domenico at Siena. On the same wall as Lippo Memmi's Madonna are life-size figures of saints under painted Gothic arches. The two figures at present recovered represent St. Mary Magdalene and St. Thomas Aquinas. In an adjoining room are remains of other frescoes by the same hand.

¹ Those which most display the character of Ambrogio's school, though not of much importance in themselves, belong to the Berlin Gallery. One representing two incidents in the life of St. Humility (No. 1,077 and 1,077A, Berlin), recall the style of the picture falsely assigned to Buffalmacco in the Academy of Florence. (* In the current catalogue of the R. Galleria Antica e Moderna these panels are given to Ambrogio's school. The authors have already discussed these small paintings. See *antea*, p. 92). Of the same class in the Berlin Gallery are scenes from the Lives of the hermits Paul and Anthony (No. 1,085, Berlin Catalogue, and 1,086, the latter not exhibited), and a scene from the life of St. Dominic (*Ibid.*, 1,094). Another picture of the Virgin and Child and Saints (*Ibid.*, 1,100, not exhibited), of an inferior class, resembles the works of Giacomo di Mino Pellicciaio. A Martyrdom of St. Catharine, part of a predella assigned to Ambrogio, once in the collection of the Earl of Dudley at Dudley House, is not of the Sienese school, but is more properly assigned in the catalogue to the Bicci (see the contrary opinion in WAAGEN, *Treasures*, u.s., ii., p. 233). WAAGEN (*Treasures*, iii., 377) also assigns to Ambrogio five pictures in the collection of the late Mr. Davenport Bromley representing Christ, with two angels, between SS. Peter, Francis, Paul, and Bartholomew. This, however, is not a Sienese picture, but, as has been said *antea*, is in the manner of Jacopo di Casentino. At Wootton they were called Giotto. See *antea*, vol. ii., p. 76.

In the Montpellier Gallery a small Crucifixion with the Virgin and the Evangelist at the foot of the Cross is classed under No. 153 as a work of the Spanish school. It is of the school of the Lorenzetti, and was once in the Campana collection at Rome. (* This picture is No. 743 in the present catalogue, in which it is given to the Florentine school.)

² MILANESI, *Doc. Sen.*, ii., p. 36.

³ Bartolo di Fredi was married in the year 1357. See MILANESI, *Doc. Sen.*, ii., 36, and BORGHESE and BANCHI, *Nuovi Documenti*, p. 27.

⁴ For an account of Andrea di Bartolo see the Appendix to this chapter.

Taddeo Bartoli was of that family.¹ His companionship with Andrea Vanni dates as far back as 1353,² and in 1361 he was employed in the Sala del Consiglio at Siena. In 1362, however, he left his native place for San Gimignano, where, according to Vasari, he had already, in 1356, decorated the whole side of the left aisle of the Pieve with scenes from the Old Testament.³ A few heads and figures which have escaped repainting still bear the impress of Bartolo's hand, as it may be found on pictures presently to be noticed, but the date given by Vasari is obliterated. The remnants are, as he observes, "not very good." Bartolo's presence at San Gimignano in 1362 is proved by a letter without date or address, treating of matters which occurred in that year. He informs the "Signoria" of Siena, namely, that the mercenary company of the Italians had been seen on the frontier of the state and appears to have the intention of invading the Maremma, and he thinks it right, as he has been informed of this matter, to communicate it to the authorities.⁴ A further proof of his stay at San Gimignano until 1366 is afforded by a resolution of the council of that city, in which the monks of St. Augustine and Monte Oliveto, having composed long-pending differences, Bartolo was commissioned to paint two brothers of that order in the Palazzo Pubblico with an inscription "in large letters" to keep the matter in the memories of the people.⁵ These figures have

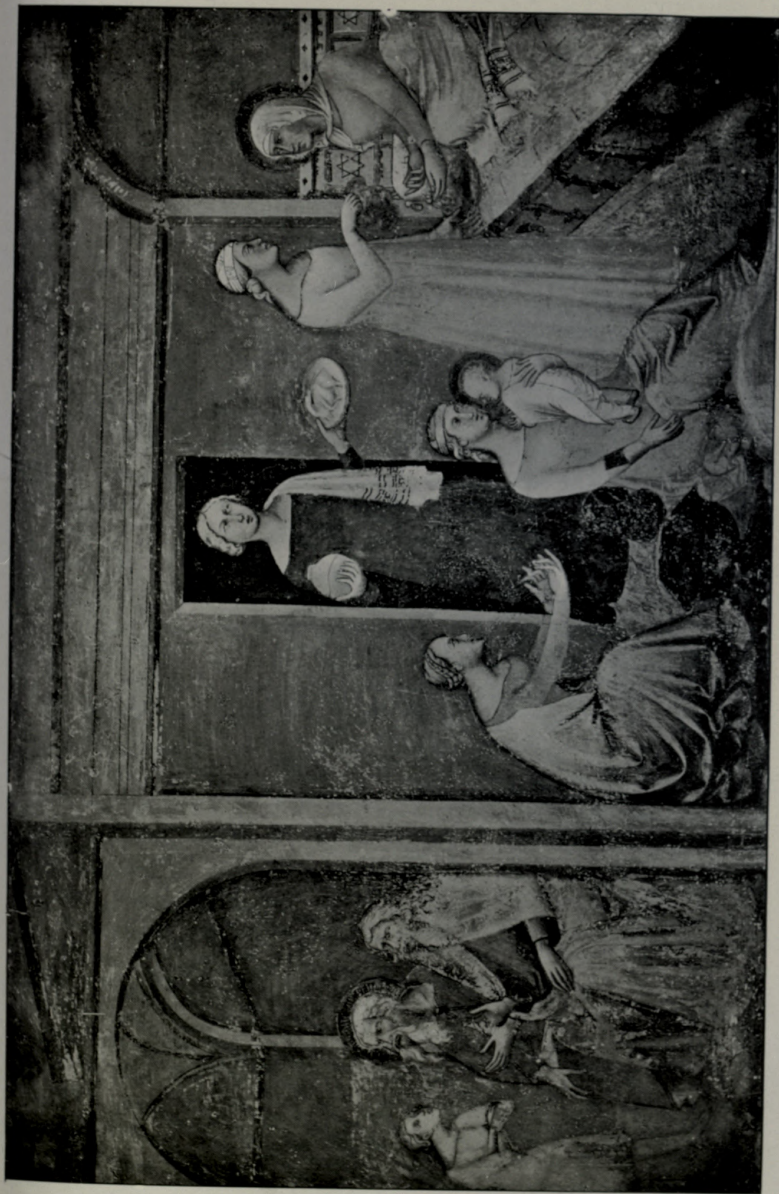
¹ VASARI, ii., p. 218.

² MILANESI, *Doc. Sen.*, i., p. 304, and ii., p. 36.

³ VASARI, ii., p. 219. He gives the inscription, AN. DOM. MCCCLVI. BARTOLVS MAGISTER FREDI DE SENIS ME PINXIT, which is now absent. The subjects are in three parallel stripes, of which the uppermost is divided into seven lancet-shaped lunettes, two of them mutilated by the erection of an organ loft and a chapel of the Conception. In the first lunette is the Creation, and next it (2) the Creation of Adam, (3) Adam in Paradise, (4) the Creation of Eve, (5) Eve gives the apple. Second lower course—Expulsion, the Death of Abel, the Building of the Ark, the Animals enter the Ark, Noah leaves the Ark, Noah's Drunkenness, Abraham and Lot, the Division of the Land of Canaan, Joseph's Dreams, Joseph in the Well; two frescoes obliterated. Third lower course—Joseph orders the Arrest of his Brothers, He is recognised by his Brothers, Moses before Pharaoh, Passage of the Red Sea, Moses on Sinai, Satan is allowed to tempt Job, Satan destroys the Flocks and the Army of Job, the Sons of Job are buried under their Dwellings, Job gives Thanks to God, Job comforted by his Friends.

⁴ See the original letter in GAYE, *Carteggio*, i., p. 70, and MILANESI, *Doc. Sen.*, i., p. 260.

⁵ PECORI, *Storia d. S. Gimignano, u.s.*, p. 189. He was paid ten livres for the work, less than three gold florins.



THE NATIVITY OF THE VIRGIN MARY

By BARTOLO DEL MAESTRO FREDI

From a fresco in the Church of S. Agostino, San Gimignano

long since perished, but in Sant' Agostino of San Gimignano a chapel to the right of the high altar is evidently decorated with frescoes by Bartolo, a part of which have been recently rescued from whitewash. Joachim may be seen receiving the news of the Virgin's birth, which is depicted close by. St. Anna appears in a foreshortened attitude in bed, washing her hands, and in that sort of bold movement which Taddeo di Bartolo so frequently applied at a later period.¹ In front, a female holds the child, whilst another stretches her arms towards it, and servants appear at the door. Bartolo was then in the prime of his talent, and painted better than he did at a later time. His return to Siena took place in the early part of 1367/1368, when he was employed with Jacomo di Mino in decorating one of the walls near the chapel of Sant' Ansano in the cathedral.² In 1372 he rose to the honours of the government at Siena, and was sent to greet the new Podestà on his approaching the city in October of that year.³ At some time between this and 1380, Bartolo had been induced by the Bishop of Volterra to paint the choir of his cathedral. Having done so the payment was withheld, and this gave occasion to the government of Siena to write to that of Volterra claiming the debt, and threatening, if it were not paid, to retaliate on any Volterrans who might be found having just claims of money in Siena.⁴ A second more pressing demand in August, followed by a haughty reply from Volterra,⁵ is recorded; but in October a house was sold by the Comune with the bishop's consent, and Bartolo received the payment of his frescoes,⁶ which, however, have disappeared. Bartolo became a member of council shortly after,⁷ and again in 1382, when he painted an altarpiece for San Francesco at Montalcino.⁸

* ¹ In the arrangement of the figures, as in some details of design, Sassetta in his fine Nativity at Asciano followed this and other renderings of the same subject by Bartolo di Fredi. Fei, Bartolo's pupil, departed considerably from the tradition of the school in his Nativity in the Siena Gallery. But all these pictures owe something to Pietro Lorenzetti's striking Nativity now in the Opera del Duomo at Siena.

² *Vide antea*, pp. 89, 90, and MILANESI, *Doc. Sen.*, i., p. 263.

³ GAYE, *Carteggio*, u.s., i., p. 71.

⁴ July, 1380. MILANESI, *Doc. Sen.*, i., p. 285.

⁵ MILANESI, *Doc. Sen.*, i., p. 285.

⁶ *Ibid.* The sum claimed was 53 florins of gold.

⁷ 1381/1380. *Ibid.*

⁸ The picture was commissioned of him in May, 1382, for 170 florins of gold.

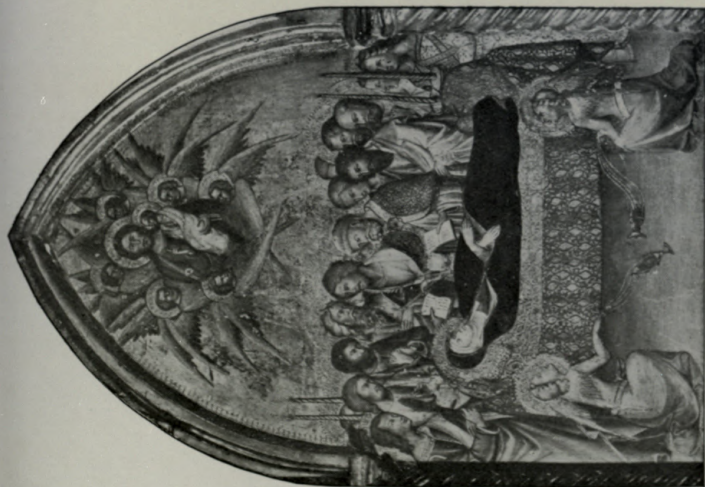
In the sacristy is a Descent from the Cross by him, the usual Sienese composition of about eleven figures, with the addition of four angels in couples, hovering above the sides of the Cross, a mixture of the styles of Simone and Lorenzetti. The figures are lean and paltry in form; the Saviour of a bony shape, the Virgin ugly in type and vehement in action. Drawing and colour are both hard; the latter flat and of a purple-red in shadow. Had Bartolo's position been measured at Siena by his talents, he would never have occupied a leading place. He was not only inferior to his predecessors, but to his contemporaries Barna and Lippo on one side and Luca di Tommè, Andrea Vanni, and Giacomo di Pellicciaio on the other, a numerous and influential array of painters in its relation to Pisa and other cities, where art remained at a low level, but incapable of competing with Florence. Five scenes from the Life of St. Philip of Montalcino in three panels and other fragments representing St. Peter, St. Paul, St. Francis, the Baptism of Christ and angels, all more or less injured, remain in proximity to the larger scenes, of which they, no doubt, once formed a part. Another picture of greater magnitude, completed for the same church in 1388, remains partly in the sacristy with the Deposition, partly in the Academy of Siena.¹ It is the least faulty that remains of Bartolo's works, dis-

Ibid., i., p. 293. Bartolo's Descent from the Cross bears the remnants of an inscription as follows: . . . LVS MAGISTRI FREDI DE SENIS ME PINXIT ANNO DOMINI M.CCC.LXXXII.

* This picture was shown at the Mostra dell' Antica Arte Senese, held in 1904 (Sala XXIII., No. 6). It is now in the town gallery at Montalcino.

¹ In its original state the altarpiece resembled the front of a cathedral, with a central and two side gables flanked by two towers standing with the apex of their angles to the spectator. In the central gable now at Montalcino, Bartolo painted the Coronation of the Virgin in a glory of seraphs and cherubs with angels in front, playing and singing, and a garland of the same, six in number, on the upper borders of the frame. Beneath this panel are the words: BARTHOLVS MAGISTRI FREDI DI SENIS ME PINXIT ANNO D . . . NI M.CCC.LXXXVIII. * This picture was shown at the Mostra dell' Antica Arte Senese held in 1904, Sala XXVII., No. 3.

Each of the side gables is divided into two horizontal parts. In the upper part of the left gable is the Virgin in the midst of the Apostles, beneath it her Marriage, in the upper part of the right gable her Death, and beneath it the Salutation, both the first and third being compositions which Taddeo Bartoli afterwards used (all under No. 100 in the Academy of Siena; wood, m. 1.75 high by 1.15). In a pinnacle above the Coronation is the Assumption of the Virgin in a glory of angels (*ibid.*, No. 101; wood, m. 90 high by 58 broad); in the courses of the flanking towers (Nos. 97, 102) sixteen small figures of saints. The centre of the predella represents the Pietà, an animated composition, with the Expulsion of Joachim on one side and the Birth of the Virgin on the other (*ibid.*, No. 99 of Siena Academy Catalogue; wood, m. 30 high by 1.40 broad).



THE DORMITION OF THE VIRGIN

By BARTOLO DI MAESTRO FREDI

From a picture in the Siena Gallery



THE BETROTHAL OF THE VIRGIN

By BARTOLO DI MAESTRO FREDI

From a picture in the Siena Gallery

playing his close imitation of the animated incidents depicted by the Lorenzetti and filled with figures on a very small scale showing less defects than larger productions. Still the colour remains as hard, as red, and as flat as ever, and much gold is lavished on the accessories and ornament.

An Adoration of the Magi by Bartolo remains in the Academy of Siena, and is remarkable for the number and exaggerated ugliness of the figures.¹

A Virgin giving the girdle to St. Thomas, assigned to Giotto, but by Bartolo or his companion Andrea Vanni, and imitating at once Simone and Lippo Memmi, is in the church of S. Maria at Bettona near Assisi.² Reduced to a square form, medallions have been introduced into a modern frame. This is one of numerous false Giotto's clearly by Bartolo, but damaged by two vertical splits.³

An Adoration of the Magi, much damaged, but in the true spirit of the master,⁴ was, years ago, in the Ramboux collection at Cologne. In the same character in the ex-Toscanelli collection at Pisa a Burial of the Virgin and her Assumption in the style of Fredi. Other examples of the same kind are an Adoration of the Shepherds, and a triptych, with the Crucifixion, the Evangelist and Mary Magdalen, and a Virgin Annunciate and the Angel Gabriel, in the fifth cupboard of the Christian Museum at the Vatican. The first is certainly by Bartolo; the last, perhaps, by some of his disciples.⁵

¹ *Ibid.*, No. 104; wood, m. 2·10 high by 1·75 broad. Unpleasant colour is characteristic in this picture, by the side of which may be placed two parts of a predella representing the Baptism and Martyrdom of a Saint (*ibid.*, No. 98; wood, m. 0·40 broad by 0·85), four pinnacles with an Evangelist in each (*ibid.*, No. 110; wood, m. 0·88 broad by 1·75).

² This picture is an Assumption. Above is the Virgin in a mandorla, with eight rose-crowned angels on either side. In the corners of the picture at the top are Moses and Elias. Below the Virgin is the empty tomb; around it stand the twelve apostles. St. Thomas receives the girdle from the Virgin. This picture, if it be by Bartolo himself, is a late work of the master. In the treatment of the hair, for example, it strongly recalls the finer work of his son Andrea. It may be compared, too, to the Assumption by Bartolo's pupil Fei in the Chigi collection, with which it has much in common. But though the Bettona Assumption is of fine quality it is not so finely wrought as the Marchese Chigi's picture.

³ In the style of this piece is a Christ with the Lamb, adored by the twenty-four elders of Revelations in the Academy at Vienna.

⁴ No. 104, lately in the Ramboux collection, now No. 763 in the museum at Cologne; wood, 7 inches high by 6½ inches. In the Louvre (No. 54; wood, m. 1·80 high by 1·25), formerly assigned to Lorenzo Monaco, by Bartolo di M^o. Fredi.

⁵ The Adoration of the Shepherds, by Bartolo himself, is No. vii. in Press F. The triptych is in Press F, No. xiii. It recalls, of course, the manner of Fei, but it seems to be an early work of Andrea di Bartolo.

In 1389, Bartolo assisted by Luca Tommè painted the altarpiece of the Shoemakers' Company in the cathedral of Siena, in 1390 an altarpiece for the friars of Monte Oliveto, and in 1392 the altarpiece of S. Pireo in the Duomo. In 1393 he restored a *mappamondo*, originally painted by the Lorenzetti, in the Public Palace; in 1397 he worked in the Cathedral. In 1407 he made his will leaving all his property to his son Andrea, and in 1409/1410 (January 26th) he was buried at Siena.¹

¹ MILANESI, *Doc. Sen.*, ii., p. 36. All the works executed from 1389 to Bartolo's death are gone.

* In addition to the works of Bartolo di Fredi enumerated above, the following may be mentioned:—(1) A Madonna and Child, a signed work at Cusona. This picture was shown at the Mostra dell' Antica Arte Senese in 1904 (Sala XXIX., No. 14). (2) The Baptism of Christ, also lent to the Mostra dell' Antica Arte Senese (Sala XXIX., No. 15) by the Municipality of Montalcino. (3) Two scenes from the life of St. Philip, also lent to the Mostra dell' Antica Arte Senese (Sala XXIX., Nos. 16 and 22) by the Municipality of Montalcino. These pictures reveal a preference for lean, aged, and misshapen types. (4) A Madonna and Child, an early work in the Seminario Vescovile at Montalcino. This panel was also shown at the Mostra dell' Antica Arte Senese (Sala XXIX., No. 25). (5) Another work from Montalcino which was shown at the Mostra dell' Antica Arte Senese was a triptych, the Madonna and Child, with St. John the Evangelist and St. John Baptist. Beneath the throne is a portion of an inscription: . . . BARTOLO DI FREDI. (6) In Mr. J. Pierpont Morgan's collection in London is the best of Bartolo di Fredi's numerous Adorations of the Magi. It is a small panel in its original frame, and is very attractive in colour (size 16½ inches by 11½ inches). (7) In Mr. Chas. Butler's collection are two predella pictures in one frame representing scenes from the martyrdom of SS. Cosmo and Damian. These panels are late works of Bartolo di Fredi, and, in some particulars, anticipate the art of Taddeo di Bartolo. (8) In the Städel Institute at Frankfurt are seven panels (Nos. 3A to G) by Bartolo di Fredi and his pupils. They represent scenes in the life of St. Stephen, and are attributed in the official catalogue to the Sienese school. (9) In the Gotha Gallery is a triptych (No. 486) by Bartolo di Fredi, which is catalogued as "unknown." In the central panel is the Crucifixion with the Virgin, St. John, St. Mary Magdalene, and St. Francis. In the right wing is St. Anthony, with the Angel Gabriel above; in the left, St. Catherine of Alexandria with the Virgin of the Annunciation above. (10) In the Gallery (No. 103) at Siena is a predella in five compartments representing scenes from the lives of St. Peter, St. John Baptist, St. John the Evangelist, and St. Lucy, which is rightly given to Bartolo. (11) In the same gallery (No. 106) are two panels representing St. Anthony and S. Onofrio by the same master. (12) In the Museo Cristiano at the Vatican (Press Q, No. iii.) is a picture of an angel appearing to Joachim in the wilderness. On the right, two shepherds with their flocks are playing on bagpipes. This is a characteristic work by Bartolo di Fredi. Another picture by Bartolo in the Museo Cristiano is noted by the authors (see *antea*, p. 125). (13) In the manner of Bartolo di Fredi is a half-figure of a saint (10½ inches by 6½ inches) in the collection of the Earl of Southesk at Kinnaird Castle. (14) A picture, the Death of the Virgin, in the Altenburg Gallery (No. 59), is a work of

Were the life of Andrea Vanni to be written from recently discovered records some amusement might be derived from the relation of matters entirely foreign to art. Andrea was born in 1332, and as early as 1353 was a painter in Siena on joint account with Bartolo Fredi. He had, in 1368, taken part with those who expelled the nobles from the city; as a reward for his services he was elected one of the great council in 1370, a gonfaloniere in 1371, and envoy to the Pope at Avignon in 1372. In 1373 he was sent on a mission to Florence, and in 1384 as envoy to the Pope at Naples, following his Holiness to Nocera when he left the South.¹ His despatches, of which half a dozen have been preserved, are those of an illiterate man; and they contain little to make one suppose that he had more talent as a negotiator than as a painter. In one of them he complains bitterly of being left without money; and affirms that he is no glutton, no frequenter of taverns, and that he has left his shop in Siena, his "till" and all his business, to do the work of the Comune, which he flatters himself has been well done.² From what remains of his works completed between 1353 and 1414, when he died, we might be disposed to believe that painting with Andrea was rather a business than an art. It has been stated that many of his pictures are in the Kingdom of Naples,³ and there is a triptych in the Minutoli chapel of the Naples Duomo which recalls his manner.⁴ They make a nearer approach to Andrea's

Bartolo di Fredi's school. (15) By some follower of Bartolo di Fredi is a small Madonna and Child and four saints in the Director's room at the Städel Institute at Frankfurt. (16) Of the school of Bartolo di Fredi is a large polyptych, representing the Coronation of the Virgin, St. Catherine, St. Paul, St. Peter, and St. Augustine, in the Brera Gallery. (17) In the chapel of the Contrada dell' Istrice at Siena is a triptych of the school of Bartolo di Fredi. (18) In the collection of the Rev. A. F. Sutton, at Brant Broughton, Newark, is a Crucifixion in the manner of Bartolo di Fredi. It measures 13 inches by 26½ inches.

¹ He was also Rector of the Opera of the Duomo in 1376 and Provveditore of the Biccherna, and in 1378 Syndic for the election of a Senator. *Doc. Sen.*, i., p. 305.

² Andrea Vanni to the Comune of Siena, from Naples, February 24th, 1384; in MILANESI, *Doc. Sen.*, i., p. 295.

³ *Ibid.* and LANZI, i., p. 284.

⁴ The Trinity, *i.e.*, beneath the Dove of the Holy Ghost, the Eternal holding the crucifix or Christ crucified before Him; the Magdalen embraces the foot of the Cross. At the sides, the Virgin and Evangelist. On the shutters, SS. Januarius and John Baptist, St. Peregrine and another (female) saint. On the closed shutters the arms

manner than others in Naples. In the chapel of St. Catherine in San Domenico at Siena a remnant of one of his frescoes has been preserved, in which he depicted a sister of the Dominican order celebrated in the annals of her country and fondly believed to have been the restorer of the Pope to Italy as Joan was afterwards the restorer of France to its kings. St. Catherine of Siena holds her hand out to be kissed by a kneeling figure—the whole executed originally with much softness, but much damaged, but still reveals that the painter was a follower of Lippo Memmi and Barna. Andrea was connected with Catherine of Siena who wrote letters to him on the art of government, and was one of a circle whose admiration for her virtues was fanatic. We still possess the diaries of Andrea's friend Cristofano Guidini, who asked the painter for a likeness of her in the chapel of San Jacomo Interciso near the belfry in the Duomo, and scenes from the life of St. James, the whole of which have perished.¹ These Andrea finished about 1400,² when his career was well-nigh spent. There are records of his painting three chapels in the Duomo, one of them in 1370, with Antonio Veneziano;³ and after having been in 1371 gonfaloniere of his quarter, he painted the banner for it in 1372.⁴ For restoring a Virgin and Child on the cathedral front facing the Spedale, for a Virgin Annunciate in the cathedral, he received payments in 1380 and 1398, and for paintings above the portals thirty florins of gold in 1399/1398.⁵ Tizio describes⁶ from Andrea's own diary an altarpiece completed for a hundred florins of gold in San Stefano at Siena, which is still in the sacristy of that church, a picture of a common class, combining most of the defects of Bartolo Fredi, with puny figures of vulgar features.⁷

of Cardinal Minutolo, who according to tradition bequeathed this treasure, which was his portable altar, in 1412 to the church. See BENEDETTO SERSALE, *Discorso intorno alla Cappella dei Signori Minutolo*, Napoli, 1778.

* This picture is by Paolo di Giovanni Fei.

¹ *Ricordi di Cristofano Guidini in Archivio Storico*, u.s., part i. of vol. iv., p. 39. Andrea was godfather to Cristofano's son in 1380.

² MILANESI, *Doc. Sen.*, i., pp. 305, 306.

³ *Ibid.*, i., p. 305.

⁴ *Ibid.*, i., p. 305. For this he is paid 23 liv. 8 sol. 6 d., or about 7 florins of gold.

⁵ *Ibid.*, i., p. 305.

⁶ MSS. *apud* MILANESI, *Doc. Sen.*, i., p. 306.

⁷ The Virgin Enthroned in the centre, a little less than life size, between



MADONNA AND SAINTS

By ANDREA VANNI

From an altar-piece in the Church of S. Stefano, Siena

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The Nativity of the Virgin between St. James, St. Catherine, St. Bartholomew, and St. Elizabeth of Hungary in the Academy of Siena¹ is not unlike a picture of Bartolo Fredi, and may have been the result of the joint efforts of both. A similar combination of style may be noticed in frescoes decorating a room in the basement story of the Public Palace,² representing the Saviour in a glory of seraphs and the symbols of the Evangelists. On the ceiling are remains of an angel and Virgin Annunciate, half-lengths of St. Thomas Aquinas and St. Anthony the abbot, and a whole figure of the friar Andrea Gallerani.³

SS. Stephen, James the Less, John the Baptist, and Bartholomew. The four Evangelists in medallions above the niches are surmounted by five pinnacles, the centre-most adorned with the Annunciation, the rest with figures of SS. Peter, Paul, Anthony the abbot, and another saint. The predella in a different character from the rest of the altarpiece and filled with the Martyrdom of SS. Stephen, Jerome, Christ on the Cross, Bernard, and other subjects, accuses the inferiority of a later Siennese, Giovanni di Paolo. Of all the parts by Andrea, the small pinnacle figures are the least defective. The head of the Infant Saviour may alone serve to prove Andrea's decline from the comparative superiority of Lippo, Barna, and Luca di Tommè, or of pictures already noticed as attributed in the catalogue of the Siena Academy to Simone and Lippo. The St. John is a dry, bony, and disagreeable nude.

¹ Siena, Academy, No. 116, wood, m. 2·64 high by 2·16 broad.

* This is a characteristic work of Paolo di Giovanni Fei.

*² This is now the porch of the Palazzo Pubblico. These much-restored frescoes are in the manner of Andrea di Bartolo di Fredi.

³ The reddish flesh tones, the types, are more an imitation of Simone than of the Lorenzetti. Another mutilated altarpiece in the Academy of which half-lengths, SS. John the Baptist, James, Louis of France (No. 126, Academy Catalogue, wood, m. 1·26 by 1·47), and SS. James, Catherine, Mary Magdalen, and Ansanus (No. 120, *ibid.*, wood, m. 1·14 by 1·60), remain, is like the foregoing Nativity. Again a tabernacle in the same character from the church dell' Alberino fuori della Porta Ovale is assigned to Andrea and is now in the Academy, representing the crucified Saviour between the Virgin and St. John, the Magdalen, and two prophets (*ibid.*, No. 114, wood, m. 1·05 by 95). The character of Andrea's work is, generally, narrow straight-lined heads and figures, hard attitudes, defective articulations and nude, and large ill-drawn feet.

Taking these examples as a guide, we may further assign to Andrea a life-size Virgin Enthroned in the church of S. Michele or dei Sacri Chiodi, originally in the monastery fuori Porta S. Marco at Siena. The movement of the Virgin as she holds the Infant is graceful. The Child, of pleasant features, grasps His mother's dress and sucks His fingers in a pleasing attitude. Her narrow figure, long slender neck, close eyes, long lids and thin profiled nose, the long-fingered hands, are all very carefully drawn in forms reminiscent of the Lorenzetti, whilst the Child rather recalls the style of the followers of Simone, Lippo, Barna, and Luca di Tommè. Here again

Andrea's death about 1414 is not noticed in the records of Siena, and it is supposed to have taken place at a distance from his native country.¹

To these notices of Andrea Vanni we must append others regarding Paolo di Giovanni Fei, to whom it had seemed hitherto that no pictures could be assigned.

It appears that this artist was a member of the Sienese government in 1372 and 1388. He was known to have painted an altarpiece in San Maurizio of Siena in 1381, and an altarpiece in San Domenico of Siena inscribed with his name and the date of 1387. The latest period at which he is heard of was 1410.

A picture of the Virgin and Child, attended by St. John and St. Andrew (right), and St. Francis and St. Daniel, with six saints in pilasters, has recently been consigned to the Academy of Siena from the church of Sant' Andreino delle Serre di Rapolano. A

is similarity with the frescoes just mentioned as in the lower story of the Public Palace.

A picture noticed by Tizio as on the altar of St. Sebastian in the church of St. Martin is no longer to be seen, and a crucifix and altarpiece in St. Francesco of Siena has shared the same fate (MSS. *apud* MILANESI, *Doc.*, u.s. i., p. 306). Certain pictures at Casaluce near Naples are not now to be found.

* Of the pictures mentioned in this note, No. 114 at the Siena Academy is probably by Vanni. The two pictures in the Siena Academy numbered 126 and 120 are in the manner of Paolo di Giovanni Fei. No. 126, which represents St. James, St. John Baptist, and St. Louis of France, may be by Fei himself.

¹ MILANESI, *Doc. Sen.*, i., p. 306.

* In the collection of Count Fabio Chigi in the Saracini Palace is an Annunciation, which is rightly given to Vanni by the editor of the *Cicerone*. In the Fitzwilliam Museum at Cambridge is a Madonna and Child by Andrea Vanni (No. 540) which was exhibited at the Burlington Fine Arts Club in 1904. In the Berlin Gallery is a small work by Vanni once in the Castellani collection. It was attributed to Cimabue, and was recognised by me as a work of Vanni when it was in an English private collection. Like other Sienese artists of the period, Vanni is seen at his best in these small panels. In the church of S. Francesco is a large panel of the Madonna Enthroned, traditionally given to Pietro Lorenzetti, which has been rightly attributed to Andrea di Vanni in a recent article by Mr. F. Mason Perkins in the *Burlington Magazine* (August, 1903). Of the other pictures newly attributed to Vanni in this article the Madonna at S. Spirito and the Madonna of S. Giovanni in Pantaneto are, as we shall see, by Paolo di Giovanni Fei (*postea*, p. 131, n. 3), the Virgin and Child in the priest's house at S. Pietro Ovile is by Andrea di Bartolo, the Annunciation at S. Pietro Ovile is by Sassetta, and Mr. Berenson's Madonna is by some quattrocento follower of Vanni, who in all respects was a superior artist to St. Catherine's friend.



THE NATIVITY OF THE VIRGIN

By PAOLO DI GIOVANNI FEI

From a picture in the Siena Gallery

fragment of an inscription gives the words *PAVLVS IOVANN*, which evidently points to Fei.¹ The style of this painter is like that of Bartolo Fredi, and we should perhaps assign to him the pieces numbered 126 and 116 in the Siena Academy,² which we saw were attributed to Fredi.³

*¹ Siena Gallery, No. 300 (in Stanza Settima). Although this is a signed work of the master, the picture is marked "Ignoto" in the catalogue, and the inscription is concealed by a cabinet.

*² See *antea*, p. 130, and consult MILANESI, *Doc. Sen.*, i., 37 and 354, and ii., 14.

*³ In addition to the works mentioned above, the following have been rightly assigned to Paolo di Giovanni Fei:—(1) An altarpiece in five compartments from the chapel of S. Bernardino outside the Porta Camollia at Siena. This picture was shown at the Mostra dell' Antica Arte Senese in 1904, and was given to the master in the official catalogue of the exhibition (Sala XXVIII., No. 9). (2) A triptych, an early work in the Minutoli chapel in Naples Cathedral (see *antea*, p. 127). (3) The Madonna del Rosario in the church of S. Domenico at Siena. (4) A Madonna with saints and angels in the Saraceni collection, long known to students of the art of Paolo di Giovanni. These four works were published by Mr. F. Mason Perkins in the *Burlington Magazine*, August, 1903, and by Mr. Bernhard Berenson in the same magazine in November, 1903. In the Wallace collection (No. 550) is a Virgin and Child by Paolo di Giovanni Fei, which the official catalogue states has already been ascribed to that artist. To this list I may add the following works, first ascribed to the master by me in the *Nineteenth Century and After*, November, 1904:—(1) A beautiful Assumption in the collection of the Marchese Chigi-Zondadari, of the same character and period as the Fei in the Saraceni Palace. (2) A St. Peter and St. Paul, two full-length figures, now ruined by repainting, which he painted in the year 1409 for the hospital of S. Maria della Scala, and which are in gallery of the hospital. I have already made allusion, in the *Nineteenth Century*, to an unpublished documentary reference to this picture. ARCHIVIO DI STATO, Spedale, *Conti Correnti*, H., f. 386 t.

The following works have not hitherto been given to the master, but they are undoubtedly by his hand:—(1) A Madonna (about 60 inches by 26 inches) in the fourth chapel, on the north side of S. Spirito at Siena. Stylistic reasons alone would lead us to conclude that this is a work of Fei of about the same period as the Madonna del Rosario at San Domenico. And this conclusion is confirmed by other evidence. For it is in all probability the picture referred to above that Fei painted in 1381 for the church of S. Maurizio. In the year 1783, this parish church was closed and sold and S. Spirito became the parish church. It is reasonable to conclude that this panel of Fei—which is the only early work in the brief list of the pictures belonging to this little church—passed from the old parish church to the new parish church. The panel has been cut, and has lost its inscription. (2) By the same hand is a Madonna in a chapel in the little church of S. Giovanni in Pantaneto. This also is a very early work of Fei. (3) A very charming early work of Fei is a Madonna Enthroned with saints and angels, in the Altenburg Gallery (No. 51). In some details it recalls the Assumption of the Marchese Chigi-Zondadari. It reveals the influence of Ambrogio Lorenzetti no less than Lippo Memmi's. (4) A much later work of Fei is another Madonna Enthroned in the same gallery (No. 67). The attendant saints in this picture are

Another artist of the same class is Nicholas Bonachursi, of Siena, whose name is on the roll of the guild of his native city, and who was municipal councillor in 1372 and 1376, and gonfaloniere of his district in 1381. His death at Siena is recorded in 1388, and two pictures remain as evidence of his skill. One, dated 1387, is a Virgin and Child enthroned, with a St. Margaret, in Santa Margherita near Costa al Pino, two miles outside the gate of St. Mark at Siena; the other a Marriage of the Virgin, in the National Gallery.¹ The treatment of these pieces is very

St. John the Baptist and St. Anthony the Hermit. It tends to show that Paolo, in his last period, was not uninfluenced by Taddeo di Bartolo, whose work in the Cappella Maggiore in the Duomo at Siena he continued in the year 1403. (5) By Fei, too, is a small picture of St. Dominic in the same gallery. The dark flesh tones, the strongly marked lines on the forehead, the exaggerated high lights, are all characteristic of Fei, as is also the treatment of the hair. This panel has suffered much by restoration. (6) An early work of Fei is an Ascension (25 $\frac{3}{4}$ inches by 10 $\frac{3}{4}$ inches) in the collection of Count Stroganoff in Rome. On the frame is an ascription to Bartolo di Fredi. Of Fei's school are the following works:—(1) A picture in the same gallery of Altenburg (No. 49), an Allegory of the Fall and the Redemption, which was obviously influenced by the work by the master himself in the Saracini Palace at Siena. (2) In the manner of Fei is a half-figure of St. Catherine, unframed (25 $\frac{3}{4}$ inches by 14 $\frac{3}{4}$ inches), in the director's room at the Städelches Kunst-Institut at Frankfurt. (3) In the manner of Fei are two saints, St. Peter and St. Paul, in the church of S. Pellegrino at Siena. The figure of the Blessed Andrea Gallerani in the porch is by another hand, perhaps by Taddeo di Bartolo. (4) In the manner of Fei is a triptych in the Bergamo Gallery, bequeathed to the Gallery by Signor Francesco Baglioni. In the centre panel is a Madonna and Child with four saints and three angels. In the left wing are St. Peter and St. John the Baptist; in the right St. Paul and St. Matthew.

Giovanni di Paolo was a pupil of Fei. In fact, certain early paintings of his might be taken for works of his master by those who have not made a special study of the early Sienese masters. An early work of Giovanni, painted under Fei's direct influence, is a large triptych, the Madonna and four saints, in the possession of Captain Phayre Ryall, of Critchell House, Somerset. In this picture the attendant saints recall the four saints similarly placed in Paolo di Giovanni's Nativity in the Siena Academy, No. 116. This picture, which we shall describe more fully in a later volume, has hitherto been ascribed to Albrecht Dürer. It came from Spain a hundred years ago.

The name Fei is an abbreviation for Federici. It is just possible that Neruccio di Fei, a Sienese artist who worked in Pisa in the third quarter of the fourteenth century, was an uncle of Paolo di Giovanni Fei. Further details of Fei's life may be found in MILANESI, *Doc. Sen.*, i., 37, 38.

¹ The first of these pieces is inscribed on the panel of the Virgin and Child: NICHOLAVS. BONACHVRSI. ME PINXIT. A. DñI 1387. The second, No. 1,109 at the National Gallery, wood, 16 $\frac{1}{4}$ inches high by 10 $\frac{1}{4}$ inches, is inscribed: NICHOLAVS BONACHVRSI DE SENIS. ME PINXIT. See MILANESI, *Doc. Sen.*, i., p. 31.

careful, but the flesh tints are somewhat raw in their ruddiness and there is too much gold in the draperies. The style is that of a disciple of Bartolo di Fredi. In the same manner is a Presentation in the Temple, in the Arcispedale of Santa Maria Nuova at Florence.¹

*¹ This little picture is now in the Uffizi Gallery. It is surmised by some writers that the pictures in the National Gallery and the Uffizi Gallery, together with an Assumption formerly in the Sciarra collection, formed a small triptych.

In the collection of Mr. A. de Pass is a small panel of St. Jerome and the Lion which seems to be an early work of Niccola di Buonaccorso. It was shown at the Exhibition of Sienese Art held at the Burlington Fine Arts Club in 1904 (No. 8).

APPENDIX TO CHAPTER II

BY THE EDITOR

ANDREA DI BARTOLO, the only son of Bartolo di Fredi, is an artist who has been entirely forgotten by modern art critics and historians. Even his signed works have been given to other artists. His panels at Buonconvento have been attributed to Bartolo di Fredi, and his Assumption in the Yerkes collection has been assigned by an American connoisseur to Taddeo Bartoli. And yet in his own day he must have been an artist famous throughout Christendom, if he is to be identified with the Andreas Bartolomei de Senis¹ who was chief architect of the Popes at Avignon. In an article upon the *Mostra dell' Antica Arte Senese*, which appeared in the *Nineteenth Century and After* of November, 1904, the present writer has given an account of this artist's works. I will give here a somewhat fuller notice of him, as he occupies a not altogether unimportant place in Sienese art, as a link between the trecentists and the quattrocentists.

The date of Andrea's birth is unknown. In the year 1389 we find him mentioned in a document quoted by Milanese (*Doc. Sen.*, i., 41) as assisting his father in painting the altarpiece he then executed in company with Luca di Tommè for the altar of the Shoemakers' Guild in the Siena cathedral. If the statements of some Sienese writers are to be believed, he painted a picture for the church of S. Domenico at Siena

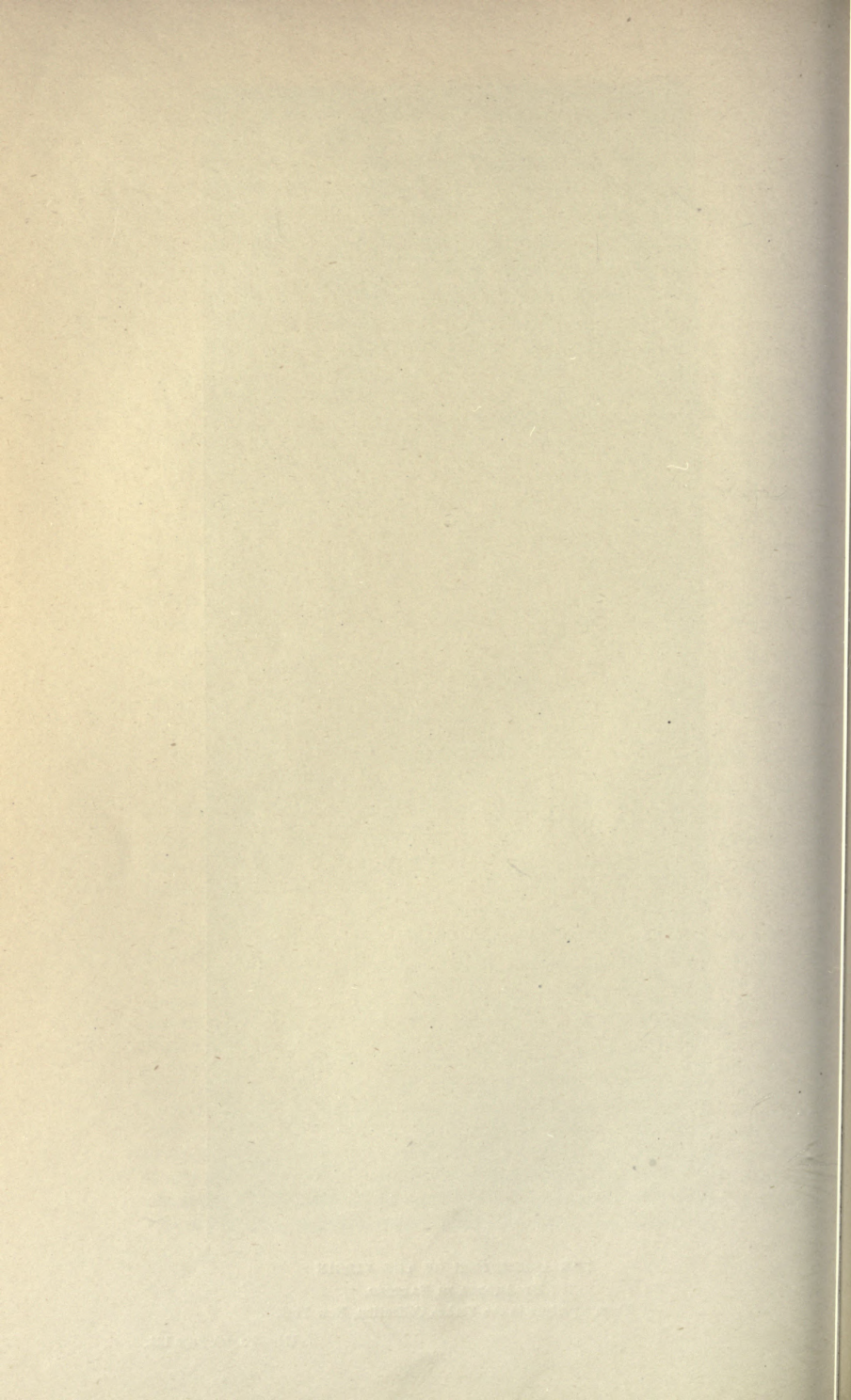
*¹ Professor Giacomo de Nicola has kindly communicated to me two documentary references to this Andreas Bartolomei de Senis. The first is in a note of Marini (*Codice Vaticano latino*, 9,114, f. 287):—"1413. Andreas Bartolomei de Senis operun Palatii Avinion director." This note was taken by Marini from the *Regesta Lateranense* of John XXIII., now lost. The second document is quoted by Father Ehrle in his *Historia Bibliothecæ Apostolicæ* (p. 669). It records a payment of Oct. 22, 1413, to Andrea of Siena:—"Andree de Senis magistro sine directori operum palatii apostolici Avinionensis videlicet quadraginta septem florenos auri currentes duodecim solidos et quinque denarios" (*Archivio Vaticano, Introitus et Exitus*, No. 377, C. 65). As the only artist bearing the name of Andrea di Bartolo of whom there is any record in the Sienese Archives is the son of Bartolo di Fredi it may reasonably be concluded that this document refers to him. In that case, like several other Italian artists from Giotto to Michelangelo, he was an architect as well as a painter.



THE ASSUMPTION OF THE VIRGIN

BY ANDREA DI BARTOLO

From a picture in the Yerkes Collection, New York



in 1397. There is no doubt that he executed at least one altarpiece for that church. In the years 1405 and 1406 he painted frescoes representing scenes in the life of S. Vittorio in the chapel of that saint in the Siena Duomo. Four years later his father died. At that time Andrea must have been a man of some wealth, as, according to unpublished entries I have seen in the account-books of the hospital of S. Maria della Scala, he bought a considerable property from that institution. In the year 1410 other unpublished documents¹ tell us that he was paid by the hospital for a painting executed by his father which Frate Stefano di Giovanni had ordered. Perhaps this brother of the lay order of the Siena Hospital was Stefano di Giovanni Sassetta, of whom there is mention elsewhere in the hospital archives. In the year 1409 Andrea held public office in Siena. Four years later, if our conclusions are correct, he was chief architect to the Popes at Avignon. How long he held that office we do not know. But in the year 1422 he was again holding public office in Siena. And in 1424 he was one of the Quattro della Biccherna, the Sienese exchequer. He died on June 3rd, 1428, and was buried in the cloister of S. Domenico at Siena, of which convent he was a great benefactor.

By Andrea di Bartolo there is an important work in the Pieve of SS. Pietro e Paolo at Buonconvento. It consists of four separate panels which originally formed one altarpiece. In them are represented the Angel Gabriel and the Virgin Annunciate, St. Mary Magdalene and St. Anthony Abbot. They were all shown at the Mostra dell' Antica Arte Senese in 1904. The two first panels,² which bear the signature of Andrea, were given in the official catalogue to his father Bartolo; the two others bore the attribution "Maniera di Pietro Lorenzetti." The present writer then saw that the St. Mary Magdalene and St. Anthony Abbot were by the same hand as the angel Gabriel and the Virgin Annunciate;³ but did not then know they were all portions of the same altarpiece. The two last-named panels bear the inscription: ANDREAS BARTOLI MAGISTRI FREDI DE SENIS.

Another signed work of the master is the Assumption of the Virgin, already referred to, which is in the collection of Mr. Yerkes at New York.⁴ This panel bears the inscription: ANDREAS BERTOLI DE MAGISTRI

* ¹ ARCHIVIO DI STATO, Spedale, *Conti Correnti*, H., f. 419.

* ² Sala XXIX., 17, 20.

* ³ See *Nineteenth Century*, *loc. cit.*

* ⁴ In the year 1903 Mr. Fairfax Murray drew my attention to this picture; but I was unable to obtain a reproduction of it until a year later, when Dr. Paul Schubring kindly sent me a photograph of the panel, taken before it left Europe.

FREDI DE SENIS PINXIT. HOC OPVS FECIT FIERI D̄MĪA HONESTA VXOR Q̄DAM
SER PALAMIDES DE VRBINO PRO ĀABVS D̄ITI VIRI SVI MATHEI FILII

From these works we can gather the chief peculiarities of Andrea's style. In his panels the ear is very characteristic, being curiously round in form; the mouth has thick lips and is slightly turned down at the corners; and the hair is arranged in thin, wavy locks. Andrea's modelling is slight, but his work is distinguished by considerable grace of line. In his love of a golden-brown tone, as in certain morphological peculiarities, his pictures superficially resemble those of his fellow-pupil, Paolo di Giovanni Fei. There are, however, certain well-defined differences between the styles of the two artists. In Andrea's works, for instance, the eye is larger, more fully open, and has a larger iris than in Fei's pictures; and the hair, too, is treated differently. In Fei's panels it is much stiffer and more curly, and the high lights are more exaggerated than they are in those of his master's son.

On the evidences of this style afforded by these signed works, I give the following pictures to Andrea:—

(1) The Madonna and Child in the priest's house at S. Pietro Oville, which was shown at the Mostra dell' Antica Arte Senese of 1904 (Sala XXIX., 19). This picture I have mentioned already in the article in the *Nineteenth Century* quoted above.

(2) In the Duomo of Siena, above an altar near to the entrance of the Libreria Piccolomini, is a Madonna and Child—usually covered—which is a charming and characteristic work of Andrea.

(3) Two half-figures of St. Augustine and St. John the Baptist shown at the same Exhibition (Sala XXVIII., 21, 22).

(4) An enthroned Madonna and Child, with St. Anthony the Hermit, St. George, and four angels, in the gallery at Altenburg (No. 68).

(5) A pair of panels, now forming a diptych, and each containing two saints, in the collection of Mrs. Horner at Mells Park, Frome. The one panel measures 3 feet 9 inches by 13½ inches, and the other 3 feet 9 inches by 12½ inches.

(6) As we have already noted, certain frescoes in the porch of the Palazzo Pubblico are in the manner of Andrea di Bartolo.

(7) We have already referred to a small triptych in the Museo Cristiano (Press F, No. xiii.), which seems to be an early work of Andrea di Bartolo (see *antea*, p. 125).

(8) In the collection of Count Lanckorónski, at Vienna, is a Nativity, which is an early work of Andrea di Bartolo. In the centre in a cradle of basketwork lies the Child. On the right are two shepherds with a



MADONNA AND CHILD

By ANDREA DI BARTOLO

From a picture at S. Pietro Ovile, Siena

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dog. On the left, near the crib, the Virgin is seated. To the extreme left is St. Joseph, also seated. Behind the cradle is an ox and an ass. Above are two angels. (Size about $26\frac{1}{2}$ cms. by 51 cms.)

It is very probable that Andrea di Bartolo was the master of Sano di Pietro, who was, however, certainly influenced, at an early age, by the potent artistic idiosyncrasy of Sassetta. In the account-books of the cathedral is an entry of March 20th, 1446, of a payment made to Sano di Pietro for painting some of the miniatures in "the new psalter," estimated by "Ser Guglielmo, prete." In the same year on September 7th another payment was made for miniatures in the same psalter—which were also estimated by "Ser Guglielmo, prete"—to "Sano di Maestro Andrea di Bartolo dipentore."¹ It is probable that these payments were made to the same person; and that in the second case "Sano di Maestro Andrea di Bartolo" means Sano, pupil of Andrea di Bartolo.

The achievement of Andrea di Bartolo, like that of Paolo di Giovanni Fei, forms a not unimportant link between trecento and quattrocento art in Siena.

* ¹ See MILANESI, *Doc. Sen.*, ii., 382, 383.

CHAPTER III

TADDEO BARTOLI AND HIS IMITATORS

TADDEO BARTOLI, a rival of Spinello of Arezzo at Siena, takes the art of the fourteenth century without any alloy into the fifteenth. Disdaining to some extent the feeble masters who immediately preceded him, he may have been prompted to emulate the Lorenzetti's boldness and surpass them in speed. But he failed in the first aim and only succeeded in the second. Yet Taddeo Bartoli was not without great talents. It was not his fault that, inheriting from Duccio, from Simone and the Lorenzetti, a certain class of defects, he was unable to strike the path leading to progress. His mistake was to acquire so much of the old bias of Sienese art that he was unable to assimilate any important element displayed by the rising masters of the Florentine revival.

Taddeo's father Bartolo was a barber, whose marriage with Francesca di Cino took place at Siena¹ in 1361. A record of 1386/1385, in which Taddeo contracts to colour seventy-eight figures in the choir of the Cathedral, represents him as being still under age, and therefore on the fair side of twenty-five.² It is thus clear that he was born shortly after 1362, equally clear that he is not, as Vasari asserts, the son of Bartolo di Fredi.³ The date of his admission to the painters' guild at Siena is uncertain. But he is on the register after Fredi and Luca di Tommè, and he was probably entered about 1389, when elected to be a member of the council of superintendence of the Siena Cathedral, and commis-

¹ MILANESI, *Doc. Sen.*, ii., p. 108.

² *Ibid.*, i., p. 313, and ii., p. 108. Ugurgieri states that Taddeo died aged 59. His death occurred in 1422, and thus he would necessarily have been born in 1363. *Vide* BALDINUCCI, iv., p. 538.

³ VASARI, ii., p. 33.

sioned to execute an altarpiece for San Paolo of Pisa.¹ The completion of this commission is vouched for by an inscription on the framing of the altarpiece, which until recent times was publicly exhibited in the gallery of the Louvre. But as the picture has been withdrawn or dismissed to the distant provincial museum of Grenoble, it seems advisable that its shape and component parts should be accurately described:—

The Virgin sits on a throne in front of a choir of red seraphs, the Dove being poised over her head. The Infant Saviour stands on her knee and plays with a little bird. At the sides of this group and on different panels are St. Paul and St. Gerard on one hand, and St. Andrew and St. Nicholas on the other. In medallions above these couples are St. Gregory and St. Louis of France.

The date of 1390 in the inscription enables us to measure the acquirements of Taddeo di Bartoli at the time. Age and accidents have altered the surfaces of the panels to some extent, but the style still recalls Lippo Memmi, and shows that Taddeo was a follower of that master, though his forms are heavier and coarser and his power of expression lower than those of his teacher. Even the brightness of the tints is not perfect, because of dissonance in their juxtaposition.²

In the same year in which he obtained the order for this altarpiece Taddeo delivered another to the church of San Paolo at Collegarli, in the hills of San Miniato al Tedesco. An inscription, which bore the painter's name and the date of 1389, is all that has been preserved of this work of art.³

Three or four years later we find Taddeo Bartoli at Genoa, where it is considered likely that he married. In a contract which has been preserved he agrees with Cattaneo Spinola, a Genoese citizen, on the 15th of March, 1393, to paint within two

¹ MILANESI, *Doc. Sen.*, u.s., i., 368, and VASARI, ii., note to 221. Grenoble Museum, formerly No. 63 of the old Louvre (Vidot) catalogues. Centre, wood, m. 1.42 high by 0.72; sides, m. 1.30 high by 0.70; inscribed on the edge of the centre panel: THADEVS BARTOLI DE SENIS PINXIT HOC OPVS. M.CCC.LXXXX.

*² Signor Tanfani-Centofanti has proved that this picture was executed for the Casassi family in 1395. Probably the inscription in its present form is incomplete. See TANFANI-CENTOFANTI, *Notizie di Artisti* (Pisa, 1897), pp. 474-5.

³ BALDINUCCI, op. iv., note to p. 538.

months two altarpieces "with castles," representing the Virgin and St. Luke and a Virgin attended by saints, for the church of San Luca of Genoa.¹ Genoa did not put any constraint of citizenship on foreign painters practising within its walls, and now, as in 1398, when Taddeo had a blood feud with a Genoese painter called Pietro of Alba, who was accused on the testimony of a slave of compassing Taddeo's life, he was known as Taddeo of Siena.² His practice took him rapidly from place to place, and immediately after he had finished his Genoese commissions he went to San Gimignano, where he painted the Last Judgment in the central aisle of the Collegiate Church. On one side, above the arching which leads into the side aisle, Christ sits enthroned amidst cherubs and seraphs. The Virgin Mary and John the Evangelist kneel to His right and left, whilst angels hold the symbols of the Passion and blow the last trump. Lower down Moses and Elias, then the twelve apostles. On the opposite side of the aisle Christ is seated near the Virgin Mary, and beneath them, in semicircles, are angels, virgins, martyrs, and confessors. All this in the old Sienese style, inspired from the pre-Giottesque period, and with figures and faces such as distinguish the Sienese from the Florentine school. Conspicuous as affecting the oldest Christian forms of delineation is the lower region, where Satan is a monster like that of the Pisan Campo Santo, holding the tormented souls in mouth and claws. In the archings of the aisle half-lengths of the Prophets and four Cardinal Virtues, in the ceiling four Evangelists, complete a decoration which has suffered from damp and restoring, but is still characteristic of the facile art of Taddeo in 1393.³

Besides these frescoes, the Collegiate Church of San Gimignano was in possession of two altarpieces which for better protection are now kept in the gallery of the Town Hall. One represents

¹ SANTO VARNI, *Appunti Artistici sopra Levanto*, 8°, Genova, 1870, pp. 50 and 144.

² *Ibid.*, p. 51.

³ San Gimignano. It was open to doubt for a long time whether the inscription THADEVS BARTOLI DE SENIS PINXIT HANC CAPELLAM on a cartello painted near the capital of the arching to the left concluded with the date of 1393. There seems now no doubt that the letters read: MCCCXCIII., as stated in PECORI, *Terra di San Gimignano*, p. 510.

Saint Gimignano enthroned, holding a model of the city in his left hand, giving a blessing with his right. Eight little panels at the sides contain scenes from the saint's Life. The period in which this work was completed is unknown, since the inscription disappeared together with the predella on which the whole piece rested. But the style shows a nearer approach to Simone Martini than we have yet noticed, and the side panels are somewhat after the delicate manner of the Pisan Traini. This again would lead us to assign a later date to the altarpiece than that of the Collegiata frescoes, since Taddeo probably only studied Traini during his stay at Pisa in 1397.¹

The second altarpiece is a Virgin and Child between St. Christopher and St. Nicholas, St. John Baptist and a bishop, with the Redeemer, St. Peter, St. Paul, and two angels in the pinnacles. But here again we have the painter's name without any reference to date. Whether Vasari meant to refer to either of the foregoing when he wrote of "a tavola by Taddeo at San Gimignano which reminded him of the manner of Ugolino of Siena" it would be rash to say.²

In 1395 Taddeo completed an altarpiece of the Virgin, Child, and saints for the chapel of the Sardi and Campigli in San Francesco of Pisa,³ following up the commission by painting the whole of the walls of the chapel for Donna Datuccia, the representative of the Sardi family. These frescoes have lately been rescued from whitewash and are much discoloured, but the inscriptions on the pilasters of the entrance fix the name of the

¹ The figure of San Gimignano is injured by a split in the panel.

* It is numbered IX. in the catalogue. This picture has been ruined by restoration.

² VASARI, ed. Sansoni, ii., p. 36. The inscription mentioned above runs thus: TADEVS BARTOLI DE SENIS PINXIT HOC OPVS.

³ The following inscription was on the picture: VEN. DNA. DNA. DATVCCIA. FILIA. OLIM. S. BETTI. D. SARDIS. ET. VXOR. QDM. S. ANDREE. DE. CAMPIGLIS. FECIT. FIERI. HANC. TABVLAM. PRO. ANIMABVS. SVOR. DEPVNCTOR. THADEVS. BARTHOLI. DE. SENIS. PINXIT. HOC. ANNO. DOMINI. 1395. This altarpiece represented the Virgin and Child between SS. Francis, Anthony of Padua, and Gerard, see MORRONA, *Pisa Illust.*, iii., p. 60. It is the same, no doubt, which Vasari described as dated 1394 (VASARI, ii., p. 36), and was seen by the latest annotators in the possession of Signor Supino at Pisa. It was afterwards transferred to Vienna.

patron and of the painter, and prove the time in which the subjects were designed to have been the year 1397.¹

In the vaulting of the entrance are St. Clara, St. Catharine, St. Apollonia, St. Agnes, St. Lucy, and another saint in half-lengths; inside above the door, a medallion with St. Francis showing the Stigmata. On the wall opposite the entrance, the Virgin Annunciate and the Angel Gabriel at each side of a window, and St. John the Baptist to the left, St. Andrew to the right of the altar. On the wall to the left, in the lunette, is the Apostle's visit to the Virgin, with her death in a lower course; on the side to the right, in the lunette, the Virgin carried to the grave, and the Assumption beneath it. The lower courses on the right and left sides are cut away in the centre.

Though colourless, these frescoes are composed with great spirit, proving Taddeo to have inherited the energy and individual force which impart to artistic creations a true value. It is not the work of one issuing directly from the school of the Lorenzetti, but of one who felt as they did, who carried out bold and vigorous action by violent exaggeration. It is the result of the development in a single path of an art brought up to a certain excellence by Duccio, continued by Ugolino and Simone, and more or less by the Lorenzetti, without an effort or a wish to alter it by subjection to great but necessary laws. So it happened that as the fifteenth century dawned Taddeo, who stood at the head of the school of Siena, was still striving by activity in a confined and vicious circle to show how high art might be brought by one who neglected its grandest maxims. He supported the Sienese school by his talent and power. He could not raise it higher than it had already come, nor bequeath any improvement to his successors. Siena gained less from him than it had already gained from the Lorenzetti.

A glance at the figures of the Evangelists and Doctors in the angles of the ceiling in the Sardi chapel, or sacristy as it now is, of San Francesco of Pisa,² suffice to show how ably Taddeo could suspend figures in air, broadly drape them in vest-

¹ On one pilaster is the following: TADĒVS. BARTOLI. DE. SENIS. PINXIT. HOC. OPVS. ANNO. DÑI. 1397. On the opposite one: VEN. DÑA. DATVCCIA. DE. SARDIS. FECIT. FIERI. ISTÁ. CAPELLÁ. P. A[~]A. VIRI. SVI. ET. SVORUM.

* ² This church is now secularised.

ments agitated by the wind, vary them in movement, and make them hover or fly in attitudes calculated to display at once the excessive boldness and ability of his hand. Yet as regards nude form, he fell into the defects of all his predecessors. On the deformed nude of the Baptist,¹ at the left side of the altar, we might pass without more than a momentary attention, were not our attention riveted by the forcible character of an otherwise disagreeable type and the grandeur of the draperies. We might turn from the inferior but more developed form of the St. Andrew at the other side,² displeased at the weight of the frame and the bad design of the hands and feet, were we not attracted by the powerful attitude and face, reminiscent of the anchorites of the Lorenzetti in the Campo Santo of Pisa, which Taddeo no doubt studied in their original beauty. In the Reception of the Apostles by the Virgin, Taddeo brings the figures together in a very fair and animated manner. He places the Virgin inside an edifice attended by the Marys. The Apostles have not all come together. Some, having appeared before the rest, are seated or stand by. One is in the act of presenting himself; another to the left bends reverently at the entrance. One flies in with outstretched arms. Two others drop down as if from heaven. For animation and life, Taddeo never produced anything superior. The breadth and motion of drapery, the firm decision in every line of the drawing, the bold freedom of action in unusual and difficult positions, are worthy of the sixteenth century.

It is to be regretted that the central figure of the Virgin, in the funeral mass said for her in a church, should be lost. But we may discern St. Peter reading the service, another sprinkling holy water, the Apostles behind, and angels with tapers at the head and feet of the dead. In the centre, the Saviour stands with the soul in the form of an infant in His arms. The usual animation marks the faces and figures amongst the angels; one (third on the left) has features moulded as it were on a given form which served Taddeo even for his Virgins. It is no religious type, but round, plump, and youthful. The hair falls in crisp curls at both sides of the parting, a little below the ear. The neck is fleshy, the

¹ Erect and holding the Lamb.

² Grasping with force a Cross and the Gospel.

lips equally so, the brows regularly arched, and the nose of a moderate length. The face is a short oval, a repetition, one might say, of that in the infant Saviour by Simone at the Palazzo Pubblico of Siena, showing the artist an imitator not merely of the Lorenzetti, but of their graceful rival. A great part of the fresco representing the carriage of the Virgin's body on a stretcher to the tomb is cut away. On the right the Apostles in long and energetic stride move forward in the powerful style of the Lorenzetti. Their bold motions are given with considerable power by Taddeo, and they are perhaps the finest of his productions. The Marys with other females in grief behind the body are realistic and slender figures, without the simplicity of nature.

Of the Assumption we still observe a part, the Apostles and a group of nine females on the left, in natural movements, recalling to mind the style of Ambrogio Lorenzetti. Venturing to judge of Taddeo's powers as a colourist from such portions as retain tone, we might judge that he painted in strong and vigorous tints, but in sharply defined contrasts. We have it from Vasari that Taddeo Bartoli was invited to Pisa by the superintendent of the works of the Pisan cathedral, whom he portrayed in the character of the High Priest receiving the Virgin Mary as she ascended the steps to the Temple. He was then entrusted with the task of painting a Coronation of the Virgin.¹ But neither of these compositions are discoverable: whereas an altarpiece may be seen in San Michele of Pisa representing the Virgin with the infant Christ standing on her lap and playing with a bird, between St. Michael and St. Catherine on one side, St. Julian and St. Peter on the other, and two kneeling angels playing viol and harp; and this piece, though in poor preservation, still looks like an early one by Taddeo. Other pictures besides in the gallery of Pisa² would show that the master had a good practice in the city at different periods.³

¹ VASARI, ed. Sansoni, ii., p. 36. It cannot be admitted that this refers to the Coronation now to be seen above the ingress to the Aulla chapel in the Campo Santo, which is by Pietro of Orvieto (see *antea*).

* ² In the Museo Civico of Pisa (Sala V., No. 22) is a panel having on the one side S. Donnino and members of the confraternity of S. Donnino; on the other, the Crucifixion with many figures. This is an early work of the master.

³ The gold ground of the altarpiece at San Michele is new. See MORRONA, iii., 158, who assigns it to Lorenzo Monaco.

In Taddeo's style in the Pisa Museum (Sala V., Nos. 20, 21). Half-lengths of St.

Though Vasari pretends that Taddeo visited Perugia in 1398,¹ there is reason to believe that his journey to that place occurred at a later period, and that after completing his labours at Pisa he returned to Siena, where he laboured, during a series of years, at important works in the cathedral. Nine, formerly twelve, little panels in which he illustrated the sentences of the Creed may be seen in the Opera Duomo. They are carried out with great versatility and animation, the figures being admirably draped and not without beauty. In such small works as these it was natural that the painter's defects should be less visible than in those of larger size and more complexity.

Six panels in the same place representing apostles and angels in couples above each other may have belonged to the series of the Creed.

Taddeo's deficiencies may be studied in a colossal crucifix belonging to the Spedale of Siena.² He presents to us a long, lean figure of the Redeemer, well studied in the muscular development of the frame and limbs, but narrow-chested and feeble in proportion and shape. Though essentially Sienese in type and attitude, the figure is flexible and well drawn, but the head is large and the limbs are coarse.³

It is the more interesting to contemplate these productions because all the frescoes ordered of Taddeo in 1400 and 1401 for the Cathedral and Public Palace of Siena are now obliterated. In the Cappella Sant' Antonio of the Duomo he painted the Last Judgment,⁴ in the choir, six scenes from the Old Testament,⁵ and a

Peter and St. Paul. Two panels with St. Paul and St. Anthony in one and St. Francis and St. Peter in the other. But the two last may be the work of assistants.

¹ VASARI, ii., p. 38.

² And now in the female ward of that establishment.

* In the Infermeria di S. Galgano in the same hospital is a fresco in Taddeo's manner.

³ The Virgin and Evangelist are at the extremities of the horizontal arms; above the Saviour's head, the serpent and the pelican. Vulgar grief is in the features of St. John, muscular force in his frame. The drawing in every part is firm, relief well rendered, colour delicate, natural, and well fused from yellowish lights into greyish shadows. The flying draperies are as usual grand, and the whole interesting to study, as this is undoubtedly the best preserved of all the works on panel by Taddeo.

⁴ He commenced on February 4th, 1400, at the rate of 12½ fl. per month. MILANESI, *Doc. Sen.*, ii., pp. 5, 6.

⁵ He engaged himself for this work on the 10th of June, 1401. *Ibid.*, ii., p. 7.

predella for an altarpiece in the chapel of the Public Palace.¹ It is characteristic of the speed with which he laboured that his contracts, even for such works as these, did not exceed two months, and that he generally fulfilled them; finding time besides for other and not less important work. In 1400 he delivered complete to the company of Santa Caterina della Notte, in the hospital of Siena, a Madonna between St. John the Baptist and St. Andrew,² in which the influence of Simone is very clearly manifested.

In the following year a great altarpiece representing the Death, Assumption, and Coronation of the Virgin was furnished for the cathedral of Montepulciano, and still hangs there high up inside the chief portal.³

This picture cannot be seen without difficulty. Its vast size and its cathedral form and monumental "castles" seem to indicate that it was once the ornament of the high altar. The predella in a double course contains twenty-one scenes of the Creation and Passion, the Crucifixion as usual filling the space of three compartments. The whole is executed according to a well-considered plan, with the master's usual ability and no doubt with the aid of his pupils; the scenes of the Passion on the old and well-known models of the school.

At Montalcino, west of Montepulciano, there are likewise traces of Taddeo's industry in six half-lengths of saints adorning the sacristy of the church of Sant' Antonio, and a Virgin and Child in the church of San Francesco.

The year 1403 saw Taddeo at work for the religious communities of Perugia. For the church of Sant' Agostino he painted

¹ MILANESI, *Doc. Sen.*, ii., pp. 108, 109. These three pieces by Taddeo are gone.

² Inscribed: TADDEVS BARTOLI DE SENIS PINXIT HOC OPVS ANN. DNI MILLE CCCC. The Infant playfully scratches its foot; two angels on each side play musical instruments; and in the pinnacles are the Dove and two seraphs. The pilasters enclosing the picture are adorned with figures of saints in courses. The picture has been lately cleaned.

³ With the inscription: TADEO DI BARTOLO DA SIENA DIPINSE QVESTA OPERA AL TEMPO DI MESSERE MCCCCI.

* In the *Inventario generale degli oggetti d' arte della provincia di Siena*, compiled by F. Brogi (Siena, 1897), the inscription reads as follows: TADDEO DI BARTOLO DA SIENA DIPINSE QVESTA OPA AL TEMPO DI MESSERE JACOPO DI BARTOLOMMEO ARCI-PRETE DI MONTEPVLCIANO ANO DNI M.CCC . . .



THE ASSUMPTION AND CORONATION OF THE VIRGIN

By TADDEO BARTOLI

From a picture in the Cathedral, Montepulciano

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the Descent of the Holy Spirit¹ now in the Communal Gallery. For the church of San Francesco, he executed a Virgin and Child, and a St. Francis, without signature; in San Domenico frescoes illustrative of the life of St. Catherine. The last-named were obliterated, the two former are in the Academy of Perugia. Unfortunately the two altarpieces of San Francesco were dismembered, and being both of the same size it is difficult to say how the side panels, now separate in the Academy, were distributed with reference to the central ones of the Virgin and St. Francis. Yet an effort having been made to rearrange them in their primitive form, the panels now represent the Virgin and Child enthroned with saints and St. Francis with saints.² Taddeo was in his best form at this period. He painted figures of just proportions and in true action, with less of the old grimness than usual. They are drawn with boldness, copiously but tastefully adorned with engraving and embroidery, and exhibit in such parts as remain uninjured the old Sienese manipulation, abandoned for a time only by the

¹ Inscribed: THADEVS BARTOLI DE SENIS PINXIT HOC OPVS, FECIT FIERI ANGELELLA PETRI. P. AIA JOHANNIS FILII ANNO DNI MCCCCIII. The picture has suffered from restoring. Sala IV., 10.

² Sala IV., No. 9. The Virgin, crowned, sits on a throne with the Infant on her knee holding a bird. Two angels kneel in front and play instruments. Part of a choir of seraphs has been mutilated.

Signed: TADDEVS BARTOLI DE SENIS PINXIT HOC OPVS MCCCCIII. VASARI, ed. Sansoni, ii., p. 38.

Sala IV., No. 5. St. Francis showing the Stigmata on his palms, supported in air by seraphs as he treads on the prostrate figures of Envy, Ambition, and Avarice. Four panels united contained figures of SS. Constantius, Anthony, Catherine of Siena, and John Evangelist, the female youthful, pleasing, broadly painted and well draped, the Evangelist injured by abrasion. A double panel of the same size represents S. Ercolano, protector of Perugia, much injured by scaling and abrasion, and St. John the Baptist equally damaged. Another double panel is devoted to St. Louis, spoiled in various ways, and a well-preserved Magdalen, which may be classed amongst the finest creations of the master for type, attitude, and drapery. Two panels remaining in the sacristy of S. Francesco, and repainted in oil, belong to the series and represent SS. Peter and Paul.

* The figures of St. Mary Magdalene, St. John Baptist, St. John the Evangelist, and St. Catherine have been added to the Virgin and Child mentioned above (Sala IV., No. 9). The figures of St. Anthony of Padua, St. Louis, S. Ercolano, and S. Costanza have been added to the S. Francesco. The vices on which St. Francis treads are Pride, Avarice, and Luxury. The two panels of St. Peter and St. Paul which the authors saw in the sacristy of S. Francesco are now at the Pinacoteca Vannucci (Sala IV., 6, 7).

In Taddeo's manner is a Virgin Annunciate in the same room (Sala IV., 15).

Lorenzetti, resumed by Taddeo, and consisting in flesh tints worked over a solid impasto of deep *verde*. Thus the system of Duccio maintained itself unaltered till the rise of the fifteenth century.

In May, 1404, Taddeo was again at Siena painting frescoes in the choir of the cathedral at his usual salary of 12½ florins a month. The contract for this work has been preserved, and is remarkable for a clause in which the artist agrees not to work in wet or frosty weather, a precaution which has not saved his pictures from destruction.¹ He had apparently returned from Perugia without receiving full payment for his work. We find him accordingly visiting that place anew with permission of the authorities at Siena in August, 1404.² His activity is shown not merely by the completion in addition to other works of an altarpiece now in the church of the Servi at Siena, but by his appointment to the office of "Esecutore di gabella."³ The picture at the Servi represents the Nativity, and is mutilated so far that the central part alone remains.⁴

During 1405 Taddeo finished in September four scenes behind the high altar of the Siena Duomo,⁵ and in December the painting of two doors of the organ. The window of the choir was adorned by him in January, 1406/1405, with an Assumption of the Virgin.

In August, 1406, it was resolved in council that he should be employed to repaint the chapel of the Palazzo del Comune at Siena. A special deliberation took place to consider the question of ways and means, and the artist was authorised to destroy all the paintings previously existing in the chapel.⁶ He began in September, and produced in succession the incidents already used in the Sardi chapel of San Francesco at Pisa.

¹ MILANESI, *Doc. Sen.*, ii., pp. 7, 15.

² *Ibid.*, ii., p. 109.

³ *Ibid.*, ii., p. 108.

⁴ Inscribed: TADEVS BARTOLI DE SENIS PINXIT HOC OPVS ANNI DÑI MCCCCIIL. It is to some extent damaged.

⁵ MILANESI, *Doc. Sen.*, ii., p. 8. He got March 6th, 1405/1404 20 florins for a month and a half's labour in the choir; 30 florins for the four scenes behind the high altar in September; and 30 florins for the doors of the organ. January 13th, 1406/1405, he gets 4 florins more for the doors and 6 florins for the Assumption.

⁶ *Ibid.*, ii., pp. 27, 23.

In lunettes, and on numerous arches, he decorated the spaces with medallions enclosing allegorical figures of Fortitude, Prudence, Faith, Hope, Charity, Prophets, the four Evangelists, and the four Doctors of the Church. In the archivolts of the entrances he placed busts of saints, and the arms of the Comune and people; in the lower pilasters, St. John the Baptist, St. Francis, Judas Maccabæus, and other saints.

So great was the impatience of the council to see all this finished, that on November 10th, scarcely five weeks having elapsed since Taddeo had commenced, he was informed that the whole must be ready before December under a penalty of twenty-five florins. On November 16th, in order to make assurance doubly sure, the council determined that he should not leave the chapel before the completion of its decoration, and, pressed in this extraordinary and unusual manner, he succeeded in finishing the work to their satisfaction.¹

Whilst arbiters settled the price that Taddeo was to receive, the decorations of the hall of the chapel were commenced, and Bartoli was ordered on January 8th, 1407-8, to paint a St. Christopher there. For this, which was finished with the usual speed, Taddeo received thirty-three florins for colours, gold, and the service of his apprentices.² The rest of the hall was not commissioned of him till October 9th, 1413,³ and the payment of 78 liv. 16 sol. for that portion of the work was made in June, 1414.⁴ The subjects cover a wall facing the altar, seen through the colonnade which separates it from the hall. They comprise figures of heroes of the olden times celebrated for magnanimity—Scipio Africanus, Furius Dentatus, Marcus Curius Dentatus—erect in niches and in Roman costume; and in the lunette above, Magnanimity allegorically symbolising the virtue assigned to them. In the next compartment, Scipio Nasica, M. Portius Cato, and Marcus Tullius Cicero in similar niches, above which a figure symbolising justice. Beneath Cicero is an inscription calling upon the spectator to imitate these virtues, and in order to understand the full value of the sentences, it is necessary to remember that this chapel passage

¹ MILANESI, *Doc. Sen.*, ii., pp. 28, 29. The council appointed Martino Bartolommeo, the companion of Spinello (see *antea*), its umpire, Taddeo, Cecco Manni, to settle the price due for the work. In 1408 they decided that it was worth 205 florins.

² *Ibid.*, ii., pp. 28-30. ³ *Ibid.*, ii., pp. 29, 30. ⁴ *Ibid.*

led from the hall of Peace, painted by Ambrogio Lorenzetti, to the Sala del Consiglio, decorated by Simone, where justice was distributed in the name of the Comune and people, Taddeo's art being intended to convey lessons to those who on entering might possibly be induced to forget that Magnanimity and Justice both presided over verdicts. In the vaulting of the arches leading into the Sala del Consiglio, Taddeo represented Aristotle, Mars on two horses, and Jupiter holding the holy fire; in the centre "Rome" in a medallion, Apollo playing, Pallas with a bat and a lance and shield at her feet, Julius Cæsar, and Pompey.¹

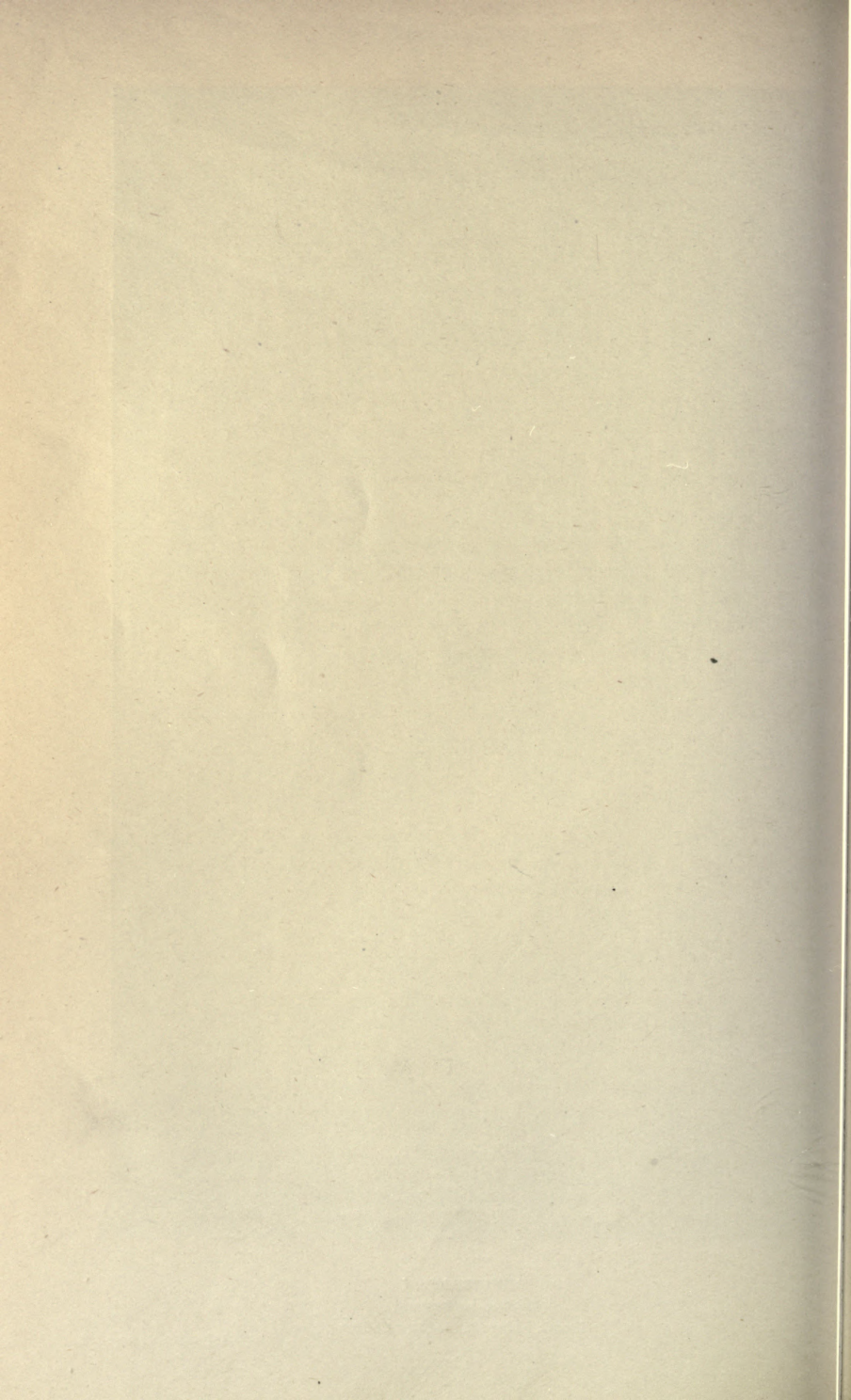
The inner part of the chapel represents, as has been previously remarked, the incidents which Taddeo had, ten years before, completed at Pisa, and he reproduced them in the same spirit and with the same lively boldness. It may be needless to repeat the reflections which those frescoes suggested, but it may be proper to note that, although the chapel at Siena has not been whitewashed like the sacristy of San Francesco at Pisa, yet the painting has been seriously injured by time and restoring, and has lost in consequence much of its freshness. Some figures, indeed, are totally renewed. The work of 1414 is already more hasty than that of 1407, and betrays the hand of assistants; yet the aspect of the whole is imposing, and Taddeo deserves for it the praise which Vasari is candid enough to bestow.² Vasari, who was not

¹ An illustration of the mixture of the sacred and mythological which seems to have been frequent in the Sienese school, may be found in the Sala del Consiglio (now a prison) at Lucignano, a spot adorned with paintings of an inferior class of different periods, as may be seen from various inscriptions at the feet of divers figures. For instance, the Virgin with the Child stands between six saints (one wanting). Above her, in the ceiling, the Saviour in benediction holds an open book, between two angels in flight. At the Virgin's feet an inscription runs as follows: PRIORI, VDITE L' ALTRA PARTE. . . . On the book in the hand of the Saviour are the words: QVI SEQVITVR ME NON AMBVLAT IN TENEBRIS SED HABEBIT LVMEN VITÆ. A scroll in the hand of one of the angels contains: CONSILIA CŪ VĒTŪ E SENZA VICIO COME FECE A ROMA EL DŌ FABRICIO. The scroll held by the other angel has the following: PARLA POCO, ODI ASSAI, GVARDA AL FIN DI CIÒ CHE (FAI). In the same locality are figures of classic heroes and apostles with inscriptions beneath stating who caused each of them to be executed and the time of execution, which is generally the first half of the fifteenth century.

² On the capital of one of the arches inside the chapel is the following inscription: TADDEVS BARTOLI DE SENIS PINXIT ISTAM CAPELLAM MCCCVCII CVM FIGVRA SANCTI XPHORI ET CVM ISTIS ALIIS FIGVRIS 1414. VASARI, ii., ed. Sansoni, p. 35.



ANNUNCIATION
 By TADDEO BARTOLI
 From a picture in the Siena Gallery



informed of Taddeo Bartoli's visits to Genoa in 1393 and 1398, relates that Francesco of Carrara asked the government of Siena to lend him the services of the painter; and Taddeo in due course worked in the Cathedral and the Arena Chapel at Padua.¹ Old guide books affirm that a series of frescoes by Taddeo still exist in the choir of the Arena chapel.² At the first glance these paintings might be thought as old as the beginning of the fifteenth century, yet they do not look like the production of a master as important as Bartoli. They are, however, injured by time and dust, and on close inspection they reveal forms of composition similar to those of Taddeo in San Francesco of Pisa and the public palace at Siena. The subjects are these:—

In the lunette on the left side of the choir is a mere fragment of the Virgin hearing sentence of her approaching death from an angel; she is attended by three women and two saints. Beneath this the apostles visit the Virgin in her sickness. Beneath again the Virgin's Death. On the opposite side of the choir, the Burial, the Assumption, and the Coronation. In the archings of the ingress to the choir are a bishop in benediction, Christ and St. Thomas, and eight half-lengths of saints.

The compositions, as well as the designs, are similar to those of Bartoli. We must assume that restorers spoiled them, or he gave the designs to assistants, or he sent them to Paduan artists, being unable to appear in person.³

In the interval of the completion of this or other work Taddeo finished an Annunciation between St. Cosmo and St. Damian, now in the Academy of Siena.⁴

¹ VASARI, ii., p. 35.

² P. BRANDOLESE, *Pitture di Padova*, 1795, p. 214, and G. MOSCHINI, *Guida p. l., Città di Padova*, 1817, p. 8.

³ We should exclude from this opinion the two Virgins with the Infant Christ on the side walls of the tribune (see *postea*, Giusto Menabuoi).

⁴ Siena Gallery, No. 131, wood, m. 3'20 by 2'10, inscribed: [QVESTA. TA] VOLA FECE. FARE. MARIANO DI PAVOLO DE ROSSO. [TADDEVVS. B]ARTHOLI. DE. SENIS. PINXIT HOC OPVS ANNO DNI MILLE QUATTROCENTO NOVE.—from the collection of Abate Ciaccheri. The predella comprised a scene from the legend of St. Cosmo and St. Damian, representing their martyrdom, now No. 134, wood, m. 0'30 high by 0'35; and an Epiphany, now No. 127 in the Siena Academy, wood, m. 0'30 high by 0'49. Another bit of the altarpiece is No. 129 in the same collection, representing a bust of St. Peter Martyr, wood, m. 0'35 high by 0'29, all damaged by age.

In the Siena Gallery are also the following in the style of Taddeo: No. 133,

In 1410 he went to Volterra, where he laboured in the church and for the company of San Francesco; and his return in 1411 with a debt still due for this work led to a threatening correspondence between the authorities of the two cities.¹ Siena, however, seems not to have insisted as it had done some thirty years before in the case of Bartolo di Fredi, and Taddeo apparently had to forgo his claim. The paintings for which he required payment have ceased to exist, and all that remains of his works in Volterra is an altarpiece originally in Sant' Ottaviano three miles from the city, now in the Cappella San Carlo of the Volterra Duomo.²

This piece is rude and dry, and but for the signature it would

a triptych with the Nativity between St. James and St. Dominic and St. Catherine and St. Mary Magdalen. In the central pinnacle is the Resurrection, with the Virgin Annunciate and the Angel Gabriel to the right and left.

Three pinnacles of another altarpiece comprise the Trinity, the angel Gabriel, and St. James. (* These three pinnacles are now joined to No. 131.) Nos. 135 and 130 are two pinnacles again with St. Matthew and St. Agnes.

Another triptych, No. 128, represents the Virgin between St. Francis and St. Catherine, above them the Crucifixion. In the wings St. Anthony the Abbot and St. Christopher, above which are the Virgin Annunciate and the Angel Gabriel.

In the manner of Taddeo again, but in the Spedale of Siena and not in the Academy, is a crucifix with a long, lean figure of Christ and attendant subjects in the old form, which shows how the master could unite modern boldness of execution with the oldest traditional forms familiar to the school.

¹ MILANESI, *Doc. Sen.*, ii., 49-51.

² Inscribed: TADDEVS BARTOLI DE SENIS PINXIT HOC AÑ. DÑI MCCCCXI. The picture is much damaged by restoring. The Virgin sits enthroned, with the Infant, between SS. Ottaviano and John the Baptist, Michael Archangel and Francis. In the pinnacles, the Redeemer in benediction stands in the centre between the Angel and Virgin Annunciate, and a couple of medallions with a saint in each adorn the spandrels. The predella contains an episode from the life of the Virgin and of the saints at her sides, but as regards S. Ottaviano it is obvious that he was not originally intended to form part of the picture. Taddeo had placed St. Anthony the Abbot by the side of St. John the Baptist. The name of St. Ottaviano was substituted, and a new hand, with a model of a town in it, was given to St. Anthony. The Virgin is remarkable for the master's usual plump and youthful face, the Child is again fat and awkward. (* This picture is now in the Palazzo Comunale.)

The annotators of Vasari notice also in the sacristy of the oratory of S. Antonio at Volterra an altarpiece representing divers saints inscribed: TADDEVS BARTOLI DE SENIS HOC OPVS PINXIT MCCCC . . . and Giacchi, who published a guide to Volterra in 1832, completes the date, which is 1418. VASARI, ii., p. 38, note.

* In Taddeo's manner is a Madonna and Child in the church of S. Michele and a triptych of the year 1408 in the sacristy of S. Agostino. See also C. RICCI, *Pittura Senese a Volterra*, in the *Rassegna d'Arte Senese*, ann. i., fasc. i., p. 24.

be difficult to class it otherwise than as the production of an apprentice. This, however, is not the latest panel produced by Taddeo, who now rose (1412) to the honours of the supreme council at Siena, which he enjoyed again and again in 1416 and 1420. He probably painted in 1413 for the church annexed to the convent dell' Osservanza fuori di Porta Ovile at no great distance from Siena,¹ varying the commissions of patrons in his native place with others from friends in more distant cities.

Yet whatever he may have produced for Monte Oliveto or Arezzo, where, according to Vasari, he worked,² has been lost.

The Annunciation, once assigned to Taddeo in the Berlin Museum,³ that is, the Virgin in a pinnacle, without the Angel Gabriel, is too feeble to be a genuine work of the master, whilst the Trinity in the same gallery⁴ is a picture of the Giottesque school in the manner of Niccolò Pietro Gerini. Other productions in public galleries may be passed over as equally feeble or false.⁵

All that is further recorded of Taddeo up to 1422, when he died, is the part taken by him in deliberations for the erection of

¹ The altarpiece contains four life-size figures of SS. John the Baptist and Francis, SS. Peter and John Evangelist, with figures in similar order in the pinnacles, of two unknown saints, SS. Stephen and Paul. Though not authenticated by Taddeo's name, the picture is executed in his manner. It has not the excessive boldness and energy which characterises him; and is a little flat in tone, but lively and gay in colour. At all events it is a picture of his school, possibly by Martino di Bartolomeo or Gregorio, his pupils. The picture is inscribed: QVESTA TAVOLA HANNO FATTA FARE LE D[ON]NE DI. SOA PETRONELLA, AL TEMPO DELLA BADESSA DI SVOR CHOSTANZIE DI PIETRO DI MESER TAR . . . REDI AÑO DÑI MCCCCXIII.

² VASARI, ed Sansoni, ii., p. 38.

³ No. 1,083. Old Berlin Catalogue (not now displayed).

The Death and the Assumption, twice repeated from the compositions of the chapel at the Arena in Padua, may be seen in the Museo Cristiano at Rome (Press D, No. V., and Press K, No. V.). These, however, are hardly worthy of attention.

⁴ *Ibid.*, No. 1,135 (not exhibited).

⁵ Of the other works by Taddeo Bartoli in churches and in public and private collections the following may be mentioned:—(1) A figure of St. John Baptist in the church of S. Donato a Ginestrato near Siena. This portion of a triptych, a signed work, was shown at the Mostra dell' Antica Arte Senese. (2) An Annunciation, a much-injured work, in the Collegiata at Asciano. (3) A figure of St. Peter in the Louvre (No. 1,152), a genuine but poor example of the master. (4) An altarpiece of the Virgin and Child and four saints in the Galleria Sterbini at Rome (Nos. 14, 15, 16). Reproductions of the panels forming this work are given in Professor Venturi's *La Galleria Sterbini in Roma* (Rome, 1906). (5) In the manner of Taddeo di Bartolo is a Madonna and Child (No. 62), in the Gallery at Altenburg.

the Fonte del Campo at Siena, completed at a later period by Giacomo della Quercia,¹ and a resolution of the council that the gates of St. Martin, S. Viene, and Nova should be painted by him.²

In his will made in August, 1422, Taddeo left his wife Simona "del quondam Antonio di Monte" of Genoa a life interest in all his property, which was to revert to Gregorio di Cecco di Luca, his adoptive son.³ He had no children, and his sister Madonna Petra died childless after two marriages in 1444.⁴

Vasari, in his life of Pietro Lorenzetti,⁵ mentions amongst his pupils one Bartolommeo Bologhini. It has been fairly assumed that he alludes to Bartolommeo di Messer Bulgarino, of whom records have been preserved.

Bartolommeo is known to have painted in 1345 a table cloth for the hall of the "Nove" in Siena, the books of the Biccherna in 1353, an altarpiece in the hospital of Santa Maria della Scala.⁶ He was married and enjoyed the honours of the supreme council in 1362. He may be identical with the master Bartolommeo de Senis, whom we have found (*antea*, vol. ii, pp. 188 and 197) a colleague of Giotto in pictorial labours at Rome in 1369. In 1378 he died a brother of the hospital of Siena.⁷ It is from a

¹ MILANESI, *Doc. Sen.*, ii., pp. 51, 52, and 101.

² *Ibid.*, ii., pp. 109, 244.

* The authors have misread the documentary references, which are certainly somewhat obscure. The Porta Nuova and the Porta S. Martino are one and the same gate. This gate is now called the Porta Romana. Rebuilt in the early part of the fourteenth century, it was called in documents the Porta Nuova di S. Martino (see MILANESI, *Doc. Sen.*, ii., 244). It was this gate that Taddeo began to paint. It would appear that before this, in the year 1416, the Council had decided that another gate, that of S. Viene, or Pispini, should be decorated by Taddeo. This work it appears was not carried out.

The Porta S. Viene was adorned with a fresco by Sodoma in 1530-2. On Sodoma's frescoes, see CUST, *Giovanni Antonio Bazzi* (London, Murray, 1906, p. 200).

³ MILANESI, *Doc. Sen.*, pp. 107, 108.

⁴ *Ibid.*, ii., p. 108.

⁵ VASARI, ed. Sansoni, i., 477.

⁶ Inscribed: FRATER BARTHOLOMEVS DÑI BULGARINI DE SENIS ME PINXIT TEMPORE DÑI GALGANI RECTORIS HOSPITALIS SCE MARIE, A DÑI MCCCLXXIII. *Doc. Sen.*, i. p. 49.

⁷ *Ibid.*, i., p. 49.

drawing by him that the likeness of Pietro Lorenzetti was engraved for the first edition of Vasari; and this is the only approach to a remnant of his art that we possess.¹

It has been stated that Bartolommeo was the father of another Sienese painter, Martino di Bartolommeo, already noticed in these pages as the companion of Spinello Aretino in the frescoes of the Sala di Balia at Siena. But this is an error, Martino being the son of Bartolommeo di Biagio, a goldsmith² of Siena. As the contemporary of Taddeo Bartoli and one who has left traces of his existence, some notice may be given of his career.

Though inscribed on the roll of Sienese painters in 1389,³ he first appears as an artist in Pisa, in the neighbourhood of which, at Cascina, an ex-church dedicated to St. John and once belonging to the knights of Jerusalem, still remains covered with his paintings. In this building, which is now a canteen, there are strips of frescoes representing, in the first, life-size saints, a Virgin and Child between St. Catherine and St. Agatha, in the second, above these, scenes from the Virgin's history, a great number of which are all but obliterated, and colossal allegorical figures of virtues in the lunettes. Inside, above the entrance, a large Crucifixion is depicted. Executed probably in 1397, these frescoes do not deserve the minute description which the patient Bonaini gives of them.⁴ The compositions are more or less copies from those of earlier or contemporary Sienese artists, and an imitation in dull but sharply contrasted colours of the manner peculiar to Taddeo Bartoli.

Martino was a third-rate painter, as is proved by his subordinate position in reference to Giovanni di Piero of Naples, an artist with whom he kept shop in San Felice at Pisa, and whose altarpiece of the Virgin between saints, jointly undertaken with

¹ VASARI (i., p. 478) noticed an altarpiece by Bartolommeo in the chapel of S. Silvestro in S. Croce of Florence.

² MILANESI, *Doc. Sen.*, ii., p. 31.

³ *Ibid.*, i., p. 65.

⁴ Inscribed: . . . RIS DE CASCINA, ANNO DOMINI MLXXXVI. BONAINI, *Not. Ined.*, p. 53 and following. But, as we observe in Sansoni's VASARI, i. 478, the original inscription was as follows: HOC OPVS FIERI FECIT BARTOLVS DE PALMERIIS DE CASCINA ANNO DOMINI MCCCLXXXVIII MARTINVS BARTHOLOMEI DE SENIS PINSIT TOTVM OPVS ISTIVS ECCLESIE SANTI JOANNIS BAPTISTE.

Martino for the hospital of Santa Chiara at Pisa, is still in existence.¹

It would seem that in this work Martino did little more than the engraving of the ornaments and the frames. The long, slender, and defective figures are by a third-rate painter, whose manner, to a certain extent, imitates that of Taddeo Bartoli. The payments for the altarpiece extend to August, 1404, up to which time Martino remained in Pisa,² where, in the interval, he painted a Virgin and Child between saints³ for the Spedale de' Trovatelli, and now in the hospital of Santa Chiara.⁴

The character of the painting is not different from that of the altarpiece of 1404, painted for Santa Chiara, where again, in the same year, Martin painted thirty figures at the rate of 15 soldi per figure.⁵ Other pictures in the Academy of Pisa and in San Domenico testify at once to his industry and inferiority.⁶

After 1404 Martino retired from Pisa, leaving there Giovanni di Piero, of whom it may be well to notice such records and works as remain.

¹ The Virgin is enthroned, with the Infant on her knee, between SS. John the Baptist, Augustine, John Evangelist, and Chiara, and in the pinnacles are the Trinity, SS. Mark and Luke. The predella is gone.

It appears that the two painters contracted on the 27th of April, 1402, for this altarpiece, in the pinnacles of which not the Trinity and two Saints, but the Trinity and Annunciation, were to be painted. The whole was to be completed in eight months for 95 gold florins (BONAINI, *u.s.*, pp. 44, 45, and following, and pp. 144 and 146-8). It is supposed that the SS. Mark and Luke formed part of the predella, which, with the original figures of the Annunciation, are lost (*ibid.*, p. 47).

² *Ibid.*, p. 46.

³ These are half-figures, much restored, the blue dress of the Virgin being new, the red one of St. Dorothea repainted.

⁴ Inscribed: HOC. OPVS. FIERI. FECITS. ANTONIVS. DE. CASSIANO. MARTINVS. DE. SENIS. PINXIT. A.D. MCCCCIII.

Though repainted, this inscription is no doubt on the lines of the original. In the pinnacles, the Saviour appears in benediction between SS. Catherine, James the elder, Agatha, and a fourth saint.

* This picture is now in the Museo Civico at Pisa (Sala Quinta, No. 30).

⁵ BONAINI, *u.s.*, p. 48.

⁶ The first of which (Sala Quinta, No. 34), mutilated, represents the Marriage of St. Catharine, and is inscribed: . . . CCCCIII. APRILE FVIL MESE. PREGHIAMO DIO PER CHI FA LA SPESE.

The second, unsigned, represents the Virgin and Child, both of the same character, and the former of ruddy tone (damaged also by two splits in the panel).

Besides the altarpiece of Santa Chiara due to him and to Martino, he painted a figure on canvas, gilded certain candlesticks, and did other common work for that hospital in 1403 and 1404; and in 1405 finished a great Crucifixion on canvas for the convent of San Domenico, now to be seen in the inner choir.¹ His style was less like that of Taddeo Bartoli than Martino's, and inferior even to that of the latter.

At Siena, Martino was fairly and continuously employed.

In addition to the decorations in 1405 of the chapel of San Crescenzo in the Duomo, the altarpiece of which had been painted by Ambrogio Lorenzetti, he likewise finished for 28 florins in 1406 the adornment of the chapel of San Savino. He claimed and received in the same year 19 florins for the Inferno in the chapel of San Niccolò, contracted to paint at a salary of 64 florins for a year four walls in the Duomo in 1407, and restored the Madonna of the sculptor's altar. On the 18th of June, giving up his contract at the Cathedral, he promised to decorate, with Spinello, the walls of the Sala di Balla. Spinello, however, did not allow him to labour there, and he accordingly painted the ceiling only, in which, after dividing the space with the usual diagonals, he represented allegorical half-figures of the Virtues in the manner of Ambrogio. The forms are graceful enough, and have their share of character and movement. The colour is clear and flat, imitating at a humble distance the younger Lorenzetti. But they have the disadvantage of being in contact with the work of Spinello, whose energetic boldness and liveliness quite eclipse his Sienese assistant. Yet of all Martino's works this is the best; and if one considers that it was finished in 1407, fifty years after Ambrogio's death, the persistence with which Lorenzetti's manner and technical methods were preserved appears remarkable.² A small half-length Virgin and Child which proves Martino's imitation of Taddeo was once in the possession of Signor Bonichi at Asciano. Martino worked in many parts of the Palazzo Pubblico, and a picture in his early manner hangs above the door in the hall leading to the Sala di Balla representing the Magdalen between Saints.³

¹ BONAINI, pp. 47, 147. In S. Domenico he painted an ignoble nude of the Saviour, with St. Francis grasping the foot of the Cross, the Virgin, like that of Tommè in the Academy of Pisa, on one side, the Evangelist on the other, and a figure of a donor in prayer in front.

At the foot of the picture a long inscription concludes: MCCCCV, JOHES PETRI DE NEAPOLI PINSIT.

² *Doc. Sen.*, ii., pp. 30, 31, and 34.

³ It is inscribed: MCCCCVIII MARTINVS BARTOLOMMEI DE SENIS PINXIT, and

Martino was umpire for the council to value Taddeo Bartoli's paintings in the chapel of the Palace. He filled various offices in Siena between 1410 and 1428, and died about 1433.¹

Vasari mentions as a master of this period Alvaro di Piero, of Portugal. There are panels by this artist in Volterra and Pisa which give sufficient evidence of his manner. It is only necessary to remember that he was one of those employed with Niccolò di Pietro Gerini in 1411 to decorate the front of the Palazzo del Ceppo at Prato.²

was thus finished a year after the ceilings at Siena. In the Academy of Siena are the following by this master: A Virgin and Child between SS. John Evangelist, Lawrence, Ansanus, and Augustine (No. 160, wood, m. 2'48 high by 1'54 broad, slender, and affected figures like the foregoing, but clearer in their flat and rosy tones, and more in harmony with those of the ceiling in the Sala di Balla. The Virgin and Child between SS. Stephen, John Evangelist, Dorothy, and Jerome, with two angels at her feet and five Scenes from the Passion in a predella; hard in colour, sharp in juxtaposition of long, thin, and feeble figures (No. 220, *ibid.*, both wood, m. 2'35 high by 2'33 broad). A Virgin and Child between SS. James and Philip (No. 219), and SS. Paul, John the Baptist, John Evangelist, and Peter (*ibid.*, No. 155, wood, m. 0'60 high by 0'20 wide).

¹ MILANESI, *Doc. Sen.*, ii., pp. 31-4.

² See G. GUASTI, *antea*, i. 495; VASARI, ed. Sansoni, ii., pp. 8 and 41. In the church of S. Croce a Fossabanda, outside the Porta Piagge, half a mile from Pisa, is a picture by him representing the Virgin and Child reminiscent of the Sienese school (the dress of the Virgin damaged), with angels playing instruments on the ground in front of them. One should think, from the appearance of the figures and their resemblance to those of Martino and Giovanni di Piero of Naples, that all three painters were companions. Six angels, three of a side, offer a lily and bird to the Infant. On the throne are the words: ALVARO PIREZ DEVORA PINTOR. The colour is raw and hard from time and other causes.

A second picture of the same hand in the Cappella S. Carlo of the Duomo at Volterra was originally painted for the sacristy of S. Agostino (in Volterra). The Virgin and Child are enthroned between SS. John the Baptist, and Nicholas, Christopher, and Michael Archangel. Two busts in medallions fill the pinnacles. In the predella are six painted reliefs, and a mutilated inscription as follows: A . . . S. PIRES PINXIT. [* This picture is now in the Palazzo Comunale. It is reproduced in C. RICCI, *Volterra* (Bergamo, 1905, *Serie Italia Artistica*) p. 86.] As a picture this is less disagreeable than the foregoing. We may assign to the same hand St. Anthony with his pig and other subjects, forming an altarpiece in the oratory of Sant' Antonio at Volterra. The panels are injured and the gold grounds recoloured.

Outside Porta Fiorentina, also at Volterra, in the little church of the Madonna, is a fresco of the Virgin and Child with saints in style like the foregoing pictures. (* This is a very mediocre production.) In the sacristy of S. Agostino at Volterra another Virgin and Child with angels, between SS. James the Great, Nicholas of

The period of Sieneſe art under notice may be cloſed by a reference to Taddeo's adopted ſon Ghirighoro, or Gregorio Cecchi of Lucca.¹

He is inſcribed on the roll of Sieneſe painters after 1389, and was author of a picture in the ſacriſty of the cathedral of Siena, repreſenting the Virgin ſeated giving the breaſt to the Infant Saviour, ſupported in the air by ſeraphs, and greeted by the muſic of ſix angels divided on each ſide of her. This ſeems to be the centre of an altarpiece, and is ſigned with the painter's name and the date of 1423.²

If any picture more than another ſhows the hand of Taddeo's pupil, it is this. We may aſſume that Gregorio, originally of Lucca, took the right of city in Siena, and the picture before us proves it. The richly dreſſed angels in this piece are quite in Taddeo's ſtyle; their attitudes are graceful and the ornament exquisite. The colour, however, is a little hard, the draperies feeble and involved in fold, but vigorous in

Bari, Chriſtopher, and Anthony the Abbot, with the date ANNO MCCCCVIII. is aſſigned to Pirez. It is, however, more like the freſcoes by Cienni di Francesco di Sir Cienni already noticed in the Florentine ſchool, than the pictures of Alvaro Pirez. (* The picture ſeems to be the work of a Florentine who was influenced by Bartolo di Fredi. It is alſo reproduced in RICCI, *Volterra*.)

At S. Martino in Chinſeca at Piſa, four figures of Saints, amongſt whom are S. Chriſtopher and a biſhop in one frame and two apoſtles ſeverally with a knife and a croſs, recall the manner of a Sieneſe painter of the ſchool of Taddeo Bartoli. Freſcoes in the ſame church and in the Sieneſe manner are too injured to allow of a reliable opinion. In the ſame place, however, is a picture, aſſigned by Bonaini (*Not. Ined.*, p. 96) to Andreoccio di Bartolomeo. Milaneſi, however, furniſhes ſuggeſtive evidence to the effect that Andreoccio was a carpenter, who in 1388-90 executed merely the cupboards on which the pictures, now brought together in a frame, were previously placed (*Doc. Sen.*, i., p. 371). As now arranged the picture contains a croſs, above which is a ſmall buſt of the Saviour. In the centre of the croſs is the Virgin, with S. Peter on the left arm, S. John the Baptiſt on the right; on the lower part of the croſs are SS. James, John Evangeliſt, and Peter in medallion ornaments. Theſe have the character of a Sieneſe work by the artiſt who produced the four figures of ſaints above deſcribed. The inſcription only refers to the work of Andreoccio the carpenter, who is not, as Bonaini believes, the painter.

*¹ In the Roll of Painters Gregorio is ſtyled "Giorgio di Checho di Lucha"—that is to ſay, Giorgio ſon of Cecco ſon of Luca. His grandfather's name was Luca. There is no reaſon for ſuppoſing that he came from Lucca. As Milaneſi ſuggeſts, "Giorgio" is probably a miſtake for "Gregorio."

² Viz. GREGORIVS DE SENIS PINXIT HOC ANNO DOMINI MCCCCXXIII.

* On two other panels belonging to this altarpiece are the figures of S. Biagio and another ſaint. Theſe panels, together with the Madonna and Child deſcribed above, are now in the Opera del Duomo.

tone. One may assign to him two half-figures, in the same sacristy, of St. Blaise and a youthful saint with a banner, surmounted by two seraphs in pinnacles, executed with the same care and grace as the last-mentioned picture. There is much resemblance also between these panels and the altarpiece in the convent dell' Osservanza fuori Porta Ovale, dated 1413, noticed amongst the works of Taddeo Bartoli; and Gregorio may have given his aid there. It was not uncommon that he should work with his adoptive father, for a joint picture by Gregorio and Taddeo hung of old at the altar of the Marescotti in Sant'Agostino of Siena and was inscribed with both their names and the date of 1420.¹

The only additional notice of Gregorio is that he painted in 1384 the books of the Biccherna at Siena.²

In earlier chapters of this work we observed that, from the time of Giunta, Pisa employed none but second-rate local artists.³ During the fourteenth century Pisa gave commissions to Florentines or Sienese, but the influence of the school of Siena was paramount, especially through Taddeo Bartoli. The Vanni of Pisa were as numerous as the Vanni of Siena, and we are bound to remember Betto Vanni, who died in 1344, and Vanni Boni, of Siena, who laboured at Pisa in 1300, and may have been the father of Andrea.⁴ We now become acquainted with Turino Vanni, a native of Rigoli, a village at the gates of Pisa, whose works are numerous in his own country and in South Italy, and of whom there are records and pictures.

Turino painted in 1390 the lily of Florence on the banner of the cathedral tower at Pisa; in 1392 he coloured a Madonna of marble for the niche above the door of the Campanile; in 1393 he executed the altarpiece of Santa Cristina; and 1395 he tinted and gilt the tabernacle of a statue of St. John the Baptist above the cathedral font at Pisa.⁵ One example of his skill bears his name and the date of 1398. It is in the church of San Paolo Ripa d' Arno at Pisa, and represents the Virgin

¹ TADDEVVS ET GREGORIVS DE SENIS PINXERVNT MCCCCXX. (MILANESI, *Doc. Sen.*, i., p. 47.)

² *Ibid.*

³ *Vide antea*, early painters of Pisa.

⁴ BONAINI, *u.s.*, *Not. Ined.*, pp. 89 and 94, and see *antea*, i., 175.

⁵ A record in BONAINI, *op. cit.*, p. 83, calls the painter "Magister turinus pictor condam vannis de reguli civis pisanus." See also in BONAINI, *op. cit.*, p. 143, and CIAMPI, p. 118.

and Child enthroned between S. Raineri and S. Torpé, both of them carrying banners, and adored by four kneeling figures in couples at each side of the throne.¹

We are struck, at a glance, with the imitation of Taddeo Bartoli, who had just been in Pisa. Turino imitated Taddeo, not only in type and forms, but in draperies. He made the features smaller perhaps, cutting the outlines sharply into the gesso with a dry and mechanical minuteness. His figures are fairly proportioned, the nimbuses in relief, the colour reddish and flat. Though a second-rate picture, this is a better specimen of Turino than the Virgin and Child amongst playing and singing angels, in the Louvre.²

The influence of Taddeo Bartoli is very strongly marked in a small altarpiece representing the Virgin, saints, and angels, once in the Benedictine monastery of San Martino near Palermo.³

The heads, particularly of angels, their sharp profile features and small eyes, the draperies, are all essentially Sienese, and show that Turino, who was the best Pisan painter of his time, was a second-rate follower of the style of Taddeo Bartoli.

In the church of Agnano, near Pisa, a composite altarpiece in many parts of the same character as the foregoing is very like a work of Turino, and is coloured in his manner. At all events, it is a picture of the Pisan school of the close of the fourteenth century.⁴ A different influence, but still from Siena, may be noticed in a series of four half-length figures of saints at the Museo Civico of Pisa, where the minute

¹ On the footstool one reads: TVRINVS VANNIS DE RIGVLI DEPINXIT A.D. MCCCXXXXVIII. Having originally been in S. Cassiano. Morrona gives the signature erroneously as M.CCCXCVII., and this error may be repeated in the notices which he gives of two pictures lately in S. Anna and S. Silvestro, one of which, it is said, bore the date 1343, the second 1340. MORRONA, *Pis. Illust.*, ii., pp. 429-32.

² Inscribed: TVRINVS VANNIS DE PISIS ME PINXIT. Louvre, wood, m. 1.30 high by 0.71. No. 1,563.

³ Inscribed: (TVR)INVS VANNIS DE PISIS PINXIT A. D. It represents the Virgin and Child enthroned and guarded by angels who support a tapestry. SS. John Evangelist, Anthony the Abbot, John the Baptist, with SS. Michael and Raphael, in the upper spaces, fill the left side of the altarpiece, whilst SS. Mary Magdalen, Catherine, Oliva, Ursula, and two other saints, with the archangel Gabriel and two other figures, in the upper spaces, complete the right side. The altarpiece is now in the museum of Palermo.

⁴ The Virgin and Child between SS. Jerome, Nicholas, Benedict, and Margaret, with the Annunciation between the four Evangelists and other saints in a second course, and the Saviour in Benediction in the central pinnacle.

manner, the profiled outlines and flat colours of Giovanni di Niccolò are repeated.¹

Another second or third-rate Pisan painter of this time is Jacopo di Michele, better known by his contemporaries as Gera, who is recorded as having painted in 1390 thirty figures round the inner dome of the cathedral² of Pisa,³ and who assisted Turino in the adornment of the tabernacle above the font in the same edifice. A picture by him in the Museo Civico of Pisa bears his name, and is one of the usual Madonnas between saints, much damaged, and vastly inferior to those of Turino.⁴ A better production of the same kind may be seen at Palermo in the church of the Annunziata near the Porta San Giorgio. It is a "Conception," in the usual form, between St. Gertrude and St. James the Greater.⁵

We may remark that most of the pictures of the close of the fourteenth century in Sicily are feeble works of the Pisan school. Bonaini mentions another work by Gera in the monastery of San Matteo at Pisa.⁶

A common production of the same period, a series of saints with the Annunciation in the space above them, is in the Museo Civico of Pisa.⁷ Cecco di Pietro is another Pisan of little talent noticed casually in these pages as having repaired the Inferno assigned to Orcagna in the Campo Santo.⁸ This occurrence took place in 1379, but there are proofs of Cecco's existence in Pisa before that time. He painted in the Campo

¹ St. John the Baptist, a female saint with a garland of roses, St. Peter, and St. Paul. On the old school of Pisa, see vol. i., chap. v.

² At 1 livre per figure. Vide BONAINI, *u.s.*, p. 96, and CIAMPI, *u.s.*, p. 151.

*³ In the same year, Jacopo di Michele also painted a crucifix, which was placed *super hostium campisuncti versus portam Leonis*, and in the preceding year painted some banners and executed other minor commissions for the Opera del Duomo. See TANFANI-CENTOFANTI, *Notizie di Artisti*, Pisa, 1897, p. 321. It is in Sala IV., No. 19. The inscription is: JACHOBVS DICTVS GERA ME PINXIT.

*⁴ In the Museo Civico at Pisa (Sala IV., No. 21) is another Madonna and Child by Jacopo. The Virgin is represented seated between St. Anthony Abbot and St. Francis. It bears the inscription JACOPO DI MIGELE DIPITORE DITTO GERA D. PISA MI DEPINSE.

⁵ Signed JACHOBVS DI MIGELE DIPINTORE DI and a very rude performance.

⁶ BONAINI, *u.s.*, p. 95, and MORRONA give the signature, JACOPO DI NICCOLA DIPINTORE DETTO GERA DI PISA MI DEPINSE. Is not the word Niccola here an error? *Pisa Ill.*, ii., p. 434. MORRONA notices also one Nero Nelli, of whom a picture signed NERUS NELLI DE PISIS ME PINXIT ANNO MCCCIC. existed in the church of Tripalle near Pisa. *Ibid.*, ii., p. 435.

⁷ Sala V., No. 42. Inscribed: GETTVS JACOBI DE PISIS ME PINXIT MCCCLXXXI.

⁸ BONAINI, *u.s.*, pp. 103, 104, and RONCIONI, *Ist. Pis.* (*Archiv. Stor.*, part i., vi., p. 390).

Santo in 1370 according to Ciampi,¹ together with one Berto,² one Neruccio di Federigo, Puccio di Landuccio, Niccolao di Puccio, and Jacopo del quondam Francesco of Rome. He was Anziano del Popolo at Pisa in 1380,³ painted a Nativity of the Virgin for San Piero in Vinculis at Pisa,⁴ and we possess altarpieces by him of 1370 and 1380, in addition to one assigned to him in the Museo Civico of Pisa. The first of these, once in the collection of Signor Remedio Fezzi at Pisa, represents the Virgin with the Infant Saviour standing on her knee. An affected movement and a long shape are peculiar to the Virgin. The Infant is reminiscent of the Sienese school, and the head a counterpart of that in a picture by Giovanni di Niccolò. Luca Tommè's works seem to have been the models which Cecco followed.⁵

Another Virgin and Child, the latter sitting, is in the same collection.⁶

The picture at the Museo Civico of Pisa, of a ruder execution, by the same hand, is a Crucifixion with the Virgin and St. John and saints, in compartments at the sides, with the painter's name and the date of 1382.⁷ Morrona notices⁸ a Virgin and Child between two saints, in the church of Nicosia near Calvi. This, no doubt, is the picture once in the possession of Signor Fezzi, part of which belonged to M. de la Tour du Pin at Pisa. Another painter named Giovanni del Gese is noticed by Bonaini⁹ as having been Anziano at Pisa in 1372. He may be the

¹ CIAMPI, *u.s.*, pp. 96 and 117.

² The assistant of Francesco da Volterra.

³ BONAINI, *u.s.*, note to p. 103.

⁴ CIAMPI, *u.s.*, p. 96. It was inscribed: CECVS PETRI DE PISIS ME PINXIT A. D. 1386.

⁵ The panel is inscribed: (CEC)CVS PETRI DE PISIS ME PINXIT A. D. MCCCLXX.

⁶ Signed: CECCHVS PETRI DE PISIS, ME PINXIT A. D. M.CCC.LXXX. . .

⁷ Sala V., No. 11. Inscribed: CECVS PETRI DE PISIS ME PISIT [*sic*] A.D. M.CCCLXXXVI. The saints are SS. Catherine, Barbara, Agatha, and Ursula (left); Mary, Agnes, and other saints (right). In the centre of the pediment is a Deposition from the Cross with saints at the sides.

* In addition to this Crucifixion and Saints there are two other works by Cecco in the Museo Civico, one a Pietà with St. Catherine and St. Lucy, the other a St. Simon Enthroned (Sala V., Nos. 14 and 16). Both works bear a similar inscription to the Crucifixion and Saints. The Pietà is dated 1377, the St. Simon October, 1374.

⁸ MORRONA, *Pisa Illust.*, iii., p. 413.

⁹ BONAINI, *Not. Ined.*, *u.s.*, p. 94.

* In the Museo Civico at Pisa is a Virgin and Child bearing the inscription JOHANES NICCOLE ME PINXIT A.D. MCCC By this artist there was a picture in the church of S. Pietro in Vinculis at Pisa dated 1360. The same artist was elected a councillor of the *Consiglio Maggiore del Popolo* in 1358. Whether this

author of an altarpiece lately in the Rinuccini Gallery at Florence and signed: JOHANNES DE PISIS PINXIT, a picture representing the Virgin and Child, of life size, between St. Agatha, St. Stephen, St. Francis, and St. Catherine, with a Crucifixion between the angel Gabriel and the Virgin Annunciate in the pinnacles and six saints in pilasters. It is the work of a second-class imitator of Taddeo Bartoli.

Thus the Pisans followed humbly the examples of Sienese rather than Florentine painters, and Pisa's only title to fame is derived from the sculpture of Niccola and Giovanni.

We may conclude this chapter with some reference to painters at Lucca, premising that the list of names set forth in earlier chapters as illustrations of the art of that city has recently been enlarged by discoveries made in old records.

We have, for instance, Uberto of Lucca, of the year 1114, Benedetto of 1199, Lotario and Bonuccio of 1228.¹ Later on we find Datuccio Orlandi, 1315-37; Labruccio Puccini, 1348; Celesto Dini, 1374; and Paolo Lazzarini, 1379. In 1372 a company of painters is found at Lucca under the lead of Paolo Perfetti, whose partners are Jacopo Francisci of Rome, Andrea Puccini of Massa, Giovanni Dini of Florence, and Vanni Johannis. Another Lucchese is Giovanni Bachini, who, in partnership with Giambello di Barone, contracts in 1373 to paint an altarpiece with the Virgin and Child attended by four saints and a predella and pilasters for San Donato outside Lucca.² For the present these names are unconnected with pictures. The only painters of whom we have pictures are Angelo Puccinelli of Lucca and Francesco Anguilla. The former has left his name on a Death and Assumption of the Virgin in the church of Santa Maria Fuorisportam at Lucca—a picture composed of small figures, arranged on the model of Giotto's Entombment, of the Fesch and Bromley collections, and the Assumption ascribed to Simone in the Campo Santo of Pisa.³ The figures are slender and clothed in broken drapery, but movement and expression are fairly given after the Sienese fashion.

artist was the master who painted the picture in the Rinuccini Gallery, it is not possible to say with certainty. See the admirable catalogue of the Museo Civico of Pisa (Pisa, 1906), p. 108.

¹ RIDOLFI (F.), *L'Arte in Lucca*, 8vo., 1882, p. 173.

² RIDOLFI (M.), *Atti della R. Acad. Lucchese*, etc., tom. xiii., pp. 350 and fol. CAMPORI, *Memorie*, Modena, 1873, pp. 6, 7, 122-3.

³ The picture is injured by restoring. The inscription runs: ANGELVS PVCCINELLI DE LVCA PINXIT HOC OPVS FECIT FIERI NICHOLAVS OF ?, 1386, the date abraded.

By the same hand in the gallery of Lucca are three separate panels belonging to an altarpiece on which there are painted the Marriage of the Virgin, St. Peter and the Baptist, and St. Gervase and St. Protase. But here the style is an imitation of that of Lippo Memmi or Barna.

The picture by Francesco d' Andrea Anguilla was not long since in the church of the abbey of Camaiore, twelve miles from Lucca. It is a feeble and much-injured composition of the Virgin and Child enthroned in front of a carpet held up by two angels and attended by St. Peter and St. James and the Baptist and St. Bartholomew.¹

¹ Inscribed : FRANCESCO D'ANDREA ANGVILLA.

CHAPTER IV

THE UMBRIAN SCHOOL AND THE PAINTERS OF GUBBIO, FABRIANO, AND THE MARCHES

GUBBIO and Fabriano, which were centres of art culture in the thirteenth century, were as near to Siena, geographically, as they were near to Siena in their forms of painting. The Umbrian school is hardly to be distinguished from that of Siena, except in a certain feebleness and strained application of those qualities of grace which are conspicuous in Simone. The Gubbians were painters of great delicacy, given to minute finish and decorative detail; subtle designers, studying varieties of tint in patterns, and careless of effects of movement and contrasted light and shade. It was natural that men of this artistic temper should have begun with miniature, and subsequently applied the skill of the miniaturist to larger pictures. The first master of Gubbio whose name occurs in contemporary literature is Oderisio, of whom Dante wrote in the *Purgatorio* that he did honour to his native place though he was but second to Franco of Bologna.¹

The Umbrian school, founded by Oderisio and Franco Bolognese, is remarkable for a clear, gay, and transparent colouring, which charms by the bright softness of its tones. Minute ornament of tasteful and capricious outlines does not exclude a certain elegance and breadth of drapery. But grace rather than power, tenderness rather than majesty, are the qualities and defects which time developed. Delicate finish and research of detail absorbed too much labour and attention, and wall paintings, whatever their size might be, remained but miniatures on an extended scale.

In Umbria, no doubt, painting dates from the remotest times; yet in Gubbio it may be difficult to point to any name older than that of Oderisio, the contemporary of Giotto and of Dante. But although it is clear from a passage in DANTE'S *Purgatorio*, as well as from public records, that Oderisio was born at Gubbio, his

¹ DANTE, *Purgatorio*, Canto xi., v. 79.

practice appears to have been chiefly confined to Bologna and Rome, and Benvenuto da Imola calls him "the great miniaturist of Bologna," whilst Vasari describes him as a painter in the employ of one of the Popes, whom we take to be Boniface the VIIIth.¹ It is difficult, if not impossible, to connect Oderisio with any works at Gubbio. Documents found in the Gubbian library point to the existence of one "Oderisio Bonajuncte," but we learn from other records that this is not the miniaturist, whose full name is "Oderisio di Guido da Gubbio of Bologna."² Fragments of evidence published by Zani establish the presence of Oderisio di Guido at Bologna in 1268.³ A contract of the year 1271 shows that he was employed by Canon Azzo de' Lambertazzi of Bologna to illuminate an antifoner.⁴ It is uncertain when he went to Rome. We may take Vasari's authority for the statement that he made Giotto's acquaintance about the time of the Jubilee, and thus it is clear he may also have known Dante.⁵ Some of the miniatures which, according to Vasari, he executed for one of the Popes have probably been preserved. There are even now two "masses" in the Archives of the Canons of San Pietro which may be the "books" to which Vasari alludes.

¹ VASARI, ed. Sansoni, pp. 384, 385. BENVENUTO DA IMOLA in MURATORI, *u.s.*

² In the Archivio Armanni at the Speriliana of Gubbio there are two records (E 15, p. 265) which determine the existence of "Oderisio Bonajuncte." For Oderisio's real name see a note *postea*.

³ 1268. Ex Septembris. D. Gratiolus q. D. Zagniboni de Mantua venit et dixit promisse . . . fr̄s dño Conavixio Scriptori . . . Magistro Hoderico miniatore.—Bolognese record in ZANI, *Enciclop. Metod.*, vol. x., part i., 286, n. 44.

⁴ An. 1271 die mercurij xj intrante Martio.

Magister Odericus q. Guidonis de Gubio, Paulus filius Jacopini advocati promiserunt d. Azoni de Lambertatiis miniare de penello de bono azzurro Octaginta duo folia de antifonario, termine hinc medium mensem jullij proximi pro pretio triginta soll. bon. que folia fuerunt in solidum confessi penes se habere et restituere promiserunt. Et in super D. Petrus q. d. Fenzi promisit se facturum et curaturum quod predicti Odericus et Paulus attendent et observabunt predicta.

"Ex instrumento Angeli Venture hodie facto in domo Feliciane presentibus d. Paulo q. Pauli de Castrocasie, Jacobo filio di Jacobi et Cecogna Miniatore testibus" (Ex *Memoriale di Amadore di Guido di Albertino*, vol. segnato, No. 15, folio xxxij retro. Archivio Notarile di Bologna). Folio 36 of the same *Memoriale* contains another instrument in which the name Azzo Lambertazzo recurs, and he is described as "canonico." See the *Giornale di Erudizione Artistica*, Perugia, Boncompagni, 1873, vol. ii., p. 1.

⁵ VASARI, ed. Sansoni, i., p. 385.

In the first, called "dell' Annunziata," an Annunciation and Scenes from the life of the Virgin may be studied. St. Celestine, in his frock, gives the gospel to Boniface the Eighth, then a cardinal-deacon, on the twenty-third page. As Celestine was Pope between 1292 and 1294, the date of the miniature is fairly ascertained, if we admit the reality of the names assigned to the persons depicted. The "mass" of St. George¹ is illustrated with scenes from the life of that saint, who was the patron of Cardinal Stefaneschi. A cardinal-deacon kneeling before St. George is said to be a portrait of Stefaneschi, whose commissions to Giotto were numerous and important, as has been seen in these pages.²

To assign these drawings, as some have done, to Giotto would be to disregard the most obvious facts. The miniatures are not Florentine, but Gubbian. They are of a gay transparent colour, with a peculiar choice of harmonies, richness of ornament, and minuteness of detail peculiar to the Umbrians. It may therefore be presumed, though it cannot be affirmed, that these Roman miniatures are by Oderisio.

The earliest painter in Gubbio, after Oderisio, is Guido Palmerucci, whose birth has recently been assigned to the year 1280, and whose death is said to have occurred in 1345. His name appears in a register of the Ghibellines of his native city in 1315. He is known to have painted in the church of Santa Maria de' Laici at Gubbio before 1337, and to have laboured in the town hall in 1342.³

Remains of a life-size St. Anthony giving a blessing, with a staff and bell, in the usual dark dress and cowl, may be seen on one of

¹ *Ibid.*, Rome, Archivio de' Canonici di S. Pietro, *S. Gregorii M. Historia*, No. 129c.

The authors were in error as to the title of this codex. Here and elsewhere they give the title as *S. Gregorii M. Historia*. The true title is *S. Georgii Historia*. The codex has nothing to do with St. Gregory: it contains the Life of St. George compiled by Cardinal Stefaneschi.

Dr. Hermanin gives these miniatures to Simone, Dr. de Nicola to a pupil of Simone. They appear to be the work of some pupil of Simone. There seems to be no ground for presuming this codex to be by Oderisio. Dr. De Nicola gives reasons for supposing that the codex was executed at Avignon. See *antea*, p. 58, n. 2 and p. 70.

*² See *antea*, vol. ii., pp. 44, 45, and 47.

³ See *postea*, p. 175, n. 1. The first of these facts was discovered by Signor Bonfatti of Gubbio, the record being taken from a MSS. in the Archivio delle Orfane of Gubbio, Marca A, anno 1300 to 1337.

the outer walls of the church of Santa Maria de' Laici.¹ The saint is venerable, wears a long beard, and has an expression of gentle austerity in his long face and a languid repose in his attitude. Light yellowish flesh tone of a liquid water-colour is laid on with the flatness of a miniature. Another fragment in the same style, a monk's head, inside a press in the sacristy of the church, seems executed by the same painter, who may be Guido Palmerucci. At all events, the earliest examples at Gubbio already show the persistent features of the school, soft kindliness and a tenderness. In the same style are remnants of frescoes in the ruined Spedaletto of Gubbio, amongst which a bearded St. Anthony in frock and cowl, holding in his hands a diadem and cross, in the type of that in Santa Maria de' Laici. It is a figure in draperies of gently flowing lines, flatly coloured, languidly graceful in movement, and not without religious feeling.² The most important picture, however, of the Gubbio school, in the first half of the fourteenth century, is a fresco in the upper chapel of the Palazzo del Comune at Gubbio.³

A colossal Virgin sits enthroned in a high-backed chair, recommending the Infant Saviour to the veneration of a kneeling Gonfaloniere, who is recommended by a saint attended by a holy suite. The plump Child lying in the folds of the Virgin's mantle, or rather in its lining of white fur, is dressed in a flowered green tunic, and looking at the magistrate, stretches His hand towards him with somewhat affected motion. The Virgin forms with the Child a tender group; and as her head is bent towards her charge she reminds us of a Sienese Madonna. Yet she has a character of her own—pursy lips, a regular head reminiscent of those by Lorenzetti, but a heavier brow, and a long slender form. She sits with imposing superiority of stature in front of the figure at her feet—that of a man of forty, with a beard of two days' growth, glancing upwards respectfully with his hands in prayer, clothed in red stockings and sleeves and a green mantle. The patron saint, his chin adorned with a sharp-pointed black beard, bends and presses the Gonfaloniere's shoulders; his features are soft, youthful, and meek. An austere silver-haired and bearded saint at his right side, a mitred personage with a halo, intended

¹ The lower half of the figure is gone, and the colour of the rest slightly abraded.

² The dress and cowl are black and white, and in the saint's hands are a diadem and cross.

³ We shall presently see that Guido Palmerucci contracted in 1342 to paint in the Palazzo del Comune of Gubbio.

perhaps for S. Ubaldo the protector of Gubbio, and a fourth whose head is partly visible, complete the picture.

At first sight this piece reminds us of Simone and the Lorenzetti, yet after a while it strikes us as having a stamp of its own, chiefly because of its light and harmonious tones, an intention of grace in the figures, and a certain dryness as of a miniaturist, coupled with slender frames and gentle features.¹ Feeling and expression rather than correct form give charm and animation to the faces. The Virgin Mary and the grey-headed saints are both equally striking for the fine development of the head and brow, and a tenderness only approached in the work of Simone of Siena. The stamp of art displayed is Sienese, which indeed appears so marked as to suggest that Palmerucci studied painting at first hand and in Siena itself. We are confirmed in this belief by our knowledge of certain events which occurred in connection with the painter's career. It appears that Guido Palmerucci was outlawed by the courts of Gubbio in 1337 and lost his practice as a painter for five years. The cause of his outlawry is unknown, but its reversal is interesting as an illustration of the accidents to which a painter was subject in those days. The Gubbians, in league with the Florentines against Pisa, had been worsted in 1341 in an attack upon Lucca, and their chief, Gabrielli, had been taken prisoner and confined at Pisa till such time as he should have paid a ransom. Gubbio made strenuous efforts to raise money for the liberation of Gabrielli, and offered to cancel all sentences of outlawry on payment of fixed sums or promises of service by those who were living in exile. Guido Palmerucci was one of the outlaws who took advantage of this offer, agreeing in return for free ingress to Gubbio to paint the Annunciation on the walls of the public palace. It is probable that he carried out the contract, of which, because of the destruction of his frescoes, we have now

¹ Gaiety predominates over power in the soft and transparent tones, the flesh tints being of a pale warm yellow, shadowed with a light green, and glazed over the stippling that fuses the whole together. Little or no relief combines with other peculiarities of execution to give the fresco the aspect of an enlarged miniature. Individuality and dignity are not deficient in the heads. The proportions do not strike us as faulty, nor is the drawing without freedom; yet there is a certain neglect in the outline of the hands, a fault very common in the first half of the fourteenth century.

no material proof. But it is clear that during his outlawry he may have lived at Siena, and there studied the art of Simone and his contemporaries with advantage.¹

In Gubbio again, to the left of the entrance in Santa Maria Nuova, St. Anthony, the favourite saint of the place, may be seen painted as large as life on a wall recently freed from white-wash. It is better done than similar figures in Santa Maria de' Laici and the Spedaletto in the technical style and execution observable in the fresco of the town-hall chapel. No painting of the fourteenth century presents the typical character that developed itself in the fifteenth more than this, and the St. Anthony is a natural forerunner of Perugino's splendid saints in the Cambio of Perugia. The fragment of a recovered fresco is thus of value, as it explains the rise and progress of the Perugian school out of that of Gubbio.²

Santa Maria Nuova of Gubbio is rich in examples of the school of different periods. A fresco covered by the upper part of an altar cut into a wall painting by Ottaviano Nelli has been saved by that circumstance from being whitewashed. It is an improvement upon the figure of St. Anthony just described, yet is carried out on the same principles. The figures, large as life, might almost induce the belief that Lorenzetti laboured upon them.

One of the pieces contains a female saint³ holding an infant on her left arm and drawing the folds of her mantle together with her right. Her head, of pleasing form, and one of the gentlest types of the school, is decked with a fine drapery; and her red flowered tunic is covered by a green mantle. The figure is not inferior to the Sienese, drawn with a sweeping outline and gracefully draped, which everyone will recognise as a model observed and studied by Gentile da Fabriano, and sufficient of itself to account for his peculiar manner. The child, of a plump, full form, with projecting eyes, pouting lips, double chin, high brow and forehead, a long head, and little or no throat, is a clear Gubbian type, distinguishing that school from the Sienese.

¹ See the records and Palmerucci's contract to paint at Gubbio under date of February 12 and 13, 1342, in *Giornale di Erudizione artistica*, 8vo, Perug., vol. ii., fasc. 7, 1873, p. 187.

² Part of the figure only has been preserved. The colour is damaged, but the lights and shades are broadly treated and well modelled, though always in the soft clear key of Gubbian painting.

*³ This figure surely represents the Madonna.

Near this pleasing and affectionate group is another of the Virgin grasping the Child with both arms to her breast, whilst He looks at the spectator. Her head is softly bent, and there is a peculiar tenderness in her side glance. (Her veil and a green mantle fall over a green tunic.) It is a type like that of the Virgin in the town hall, remarkable for the loftiness of the forehead, but an innovation as regards the long close eyelids, which impart an air of ecstasy to the expression. A small mouth and delicate double chin complete a form not inferior to those of Ambrogio Lorenzetti. The Infant, like that just described, has an oblong skull, large round eyes, and plump flesh, and He is dressed in a garment of changing hues (green with red shadows and white lights), painted like all those hitherto noticed in tempera, not in fresco on the wall. Close by stands St. John the Baptist pointing at the Virgin, and remarkable as usual for a high forehead, a long forked beard, flowing locks, and a gentle expression of face. Holding the cross and dressed in the red mantle covering his jacket of camel's hair, his form is well proportioned and the hands well drawn, but thin and long-fingered. (The lower part of these figures is gone.) The keys of harmony peculiar to a miniature may be marked in the light transparent and rosy flesh tones, shadowed somewhat flatly of a light grey. The drawing, as before, is minute and precise.

All the frescoes of Gubbio, from the St. Anthony of Santa Maria de' Laici upwards, are painted in the same manner and have but one character; yet a certain progress and advance in their production may be discerned. It remains to be seen whether they are by one hand, as they are by painters of one school and period. It might be admitted that with the exception of a Virgin and Child which resembles the creations of Allegretto Nuzi of Fabriano, the same painter produced them all, and that that painter is Guido Palmerucci. We may add to the collection a panel, regilt, abraded and damaged in outline, representing the Virgin and Child, on an altar to the right of the entrance in Santa Lucia of Gubbio.

To Guido modern writers assign a series of frescoes illustrating the life of St. Anthony discovered (1842) in the church of San Francesco at Cagli near Gubbio.¹ Sawn from their original

¹ Signore Michele Boni affirms that on the lower corner of one of the pictures an inscription existed to the effect that Guido Palmerucci painted them and that the

place and transferred to a wall to the right of the entrance in San Francesco, the fragments represent two miracles of St. Anthony of Padua, with figures half the size of life.

In the first, which is a composition of twelve figures, the saint, kneeling, restores to health the unsound limb of a youth seated before him. With one hand he enforces the prayer which he seems to mutter, looking up; with the other he grasps the unsound leg. The youth is supported by a person behind him, whilst the mother stands by in prayer, and others watch the progress of the miracle with surprise. In the second, St. Anthony bends forward, with the Host in his hand, in front of a group of monks and incredulous people. A donkey appears led by a youth holding a bag of corn, and kneels before the host; the legend states that he refused to eat the corn in order to do homage to the sacrament of the Lord. At St. Anthony's feet a kneeling clerk holds a taper.

Length and slenderness characterise the figures. Here and there some faces have regular features and a certain gentleness of expression. The drawing, however, is hasty and often incorrect; the flesh tints, of a rosy hue in light and of a pale grey in shadow, have no relief. The artist gives to his surface a general light tone on the white ground, painting the shadows sketchily and then drawing in the outlines. Hair of a yellow tinge is of a general local tone and streaked with lines for locks. The pictures are

work was as old as 1303. Unfortunately the inscription disappeared when the frescoes were sawn from the wall. Signor Boni, however, afforded a valuable corrective to his assertion by the further statement that the paintings in San Francesco of Cagli were executed in obedience to a clause in the will of one Guido di Viva Luzzi of Cagli. Canon Don Luigi Rossi, to whom the matter was referred, having consented to search the archives of Cagli, speedily confirmed the impression conveyed by the paintings, namely, that they were produced at the close of the fourteenth century. Guido di Viva Luzzi was a respected "dottore" at Cagli in 1355, who at his death in 1387 left the bulk of his wealth to his son, Messer Piero, on condition that he should cause a picture to be painted for the altar of San Francesco in the church of that name in his native place. From this fact alone it might be demonstrated that the frescoes representing scenes from the Life of St. Anthony were not commissioned by Guido di Viva Luzzi in 1303. Messer Piero having failed to carry out the charitable bequests of his father in 1387 was sued by Frate Agostino, bishop of Cagli; and the hereditary property was sold to satisfy the clauses of the will. All these facts, with the addition that Frate Agostino was bishop of Cagli from 1379 till he was translated to Gaeta in 1396, were discovered by Canon Rossi in the MS. annals of Antonio Gucci in the records of the cathedral of Cagli.

large and not ill-composed water-colours with figures wearing costumes of the fifteenth century. It is clear that Guido Palmerucci, if born in 1280 and dead in 1345, cannot have been at Cagli after 1387. At all events, the wall paintings there have not the character of the frescoes of the first half of the century at Gubbio.

Yet in Cagli the lunette of the chief portal of the church of San Francesco contains a damaged fresco of the Virgin and Child between St. John the Baptist and a monk, in the style of the fourteenth century, and of the same kind as the works assigned to Guido Palmerucci at Gubbio. A figure of the Saviour in benediction decorates the vaulting of the lunette.¹

Later, but not less interesting, painters lived in Gubbio at the close of the fourteenth century. There are notices in 1338, of Giov. di Agnolo Danti, who also laboured at Orvieto, of Bartolo di Cristoforo and Cecco Masuzi, all of whom worked in Santa Maria de' Laici.² Written records are to be found in the books of the Camerlengo at Gubbio of the following artists:—

Mattiolo Nelli, a sculptor, grandfather of Ottaviano Nelli, who worked at Santa Maria de' Laici in 1338; Martino, the father of the latter, whose name appears in a record of 1385; Agnolo di Masolo, who laboured in 1370 and died in 1399; Donato, a painter living in 1374, Gallo in 1389, Pietruccio di Lucca in 1380, Niccolò di Maestro Angelo in 1399.³

Donato painted for the brotherhood of Santa Maria de' Laici in the latter half of the fourteenth century.³ Agnolo worked for the same fraternity in 1399.⁴ The chapel of these brethren is now the crypt of Santa Maria de' Laici, in which many damaged frescoes are still to be seen, exhibiting the characteristic features of the close of the fourteenth century, such as they may be found

¹ A St. Anthony in the ex-church (now a private house) of S. Angelo Maggiore at Cagli discloses the hand of a painter like that of the fresco in San Francesco, and an Annunciation recently whitewashed in the same building displayed the manner of the Gubbian school.

² See notices of Luigi Bonfatti in GUALANDI, *Memorie, u.s.*, ser. iv., pp. 48-9.

³ These notices are due to the search of Signor Bonfatti, of Gubbio.

⁴ GUALANDI, *Memorie, u.s.*, ser. 4^a, p. 48.

⁵ *Ibid.*

in the church of San Francesco at Cagli, but at a still lower range of value.¹

But Gubbio had a school of mosaicists. Della Valle mentions Angioletto of Gubbio as a mosaicist at Orvieto in 1321-9,² who afterwards appears at Assisi working at the windows of the lower church together with Pietro da Gubbio and Bonino di Assisi. The same artists furnished the glass windows of the Cappella del Crocifisso in the sanctuary. A series of small panels, originally belonging to one picture, in the Ranghiacci collection at Gubbio, has been assigned to Angioletto. It belonged to San Domenico of Gubbio, and represented the Virgin giving the girdle to St. Thomas. All that now remains is a fragment repre-

¹ They are paintings in a sketchy water-colour, outlined in a hard red, and altered by time and damp. A long bony figure of Christ, bound to the column, vulgarly naturalistic in shape and features, may be seen on a wall to the right of the entrance, near a composition representing in exaggerated forms and types the Redeemer bound and lying on the ground previous to being crucified, with subordinate groups of people on foot and horseback approaching from a city. About the altar is the Crucifixion, arranged without order or judgment, and on the altar itself a figure, in dead colour, of Charity seated with a candelabra and scutcheon blazoned with the arms of the Bentivogli. An inscription runs thus: "HOC ALTARE CONSECRATVM FVIT PR. M. D. D. OTTAVIANVM DE BENTIVOLIIS DE EVGVIBIO DIGNISSIMO ARCHIEPISCOPO; XXVIII OTTOBRIS MCCCCLXXVIII. The altarpiece must therefore not be confounded with the wall-paintings, which are a century older.

On the wall to the left, a niche contains a relief of the dead Christ, possibly by Mattiolo, of whom it is on record that on August 14th, 1338, he finished a Virgin and Child and two angels, with the assistance of Bartolo di Cristoforo, Giovanni di Agnolo Danti, and Cecco Muzi. (Records extracted from vol. B of the *Libri dell' Amministrazione di S. Maria de' Laici* by Signor Bonfatti.)

Around the niche occupied by the relief of the dead Saviour are painted angels about the initials of the name of the Saviour. The Last Supper and the Washing of the Feet decorate the rest of the space, and are as incorrectly drawn as they are hastily executed. The ceiling is whitewashed.

Remnants of paintings are likewise to be found in the Campanile, formerly a chapel of San Francesco of Gubbio. A Christ in Benediction occupies the centre of the ceiling, where traces of two of the four Evangelists may yet be discerned. St. Luke with the ox, St. Matthew with the eagle, are feeble and exaggerated in character; but the Saviour is remarkable for great care in the ornament and a certain easy simplicity in the drapery. The hands, however, are bony and thin. Remnants of figures of male and female saints may be traced on the neighbouring walls, one of which, a bishop, seems a production of the Gubbian school at the close of the fourteenth century, but more defective a great deal than the frescoes of Cagli, though less so than those in the crypt of S. Maria de' Laici.

² DELLA VALLE, *Stor. del Duomo d' Orvieto*, u.s., pp. 272-384.

senting St. Lucy, St. Catherine, and another female saint, the Virgin, two angels playing, and a bust-figure of St. Thomas, all in the character of the close of the fourteenth century. They have the grace and gentleness, the long slender forms, peculiar to the school, but the heads are oblong and square. A certain seeking for elegance may be noticed in the dresses and in the golden ornament of the draperies. The colour of the flesh is rosy, and the general tone gay and pleasing. The painter is interesting not only because he fairly represents his school, but because we trace from him such men as Matteo da Gualdo, and he gives us a clue to the later art of this portion of Italy.

If from Gubbio we pass to Fabriano and search for the remains which it may contain, we are struck by pieces of great antiquity—a Crucifixion in the oldest form in the refectory, now a wood-magazine, of the convent of Sant' Agostino,¹ and vestiges on the arch of the public square, of rude paintings of the rise of the fourteenth century. In the sacristy of San Niccolò, a Crucifixion on gold ground, with attendant episodes, seems to have been executed about 1350, by a second-rate hand.

Lanzi and Ricci mention one Bocco² who painted here in 1306. Colucci,³ one Tio di Francesco. Other names of artists not known by their pictures might be quoted.

The best of Fabriano's early painters is Allegretto Nuzi, whose name has been mentioned in connection with frescoes in Gubbio. Nuzi appears on the register of Florence in 1346.⁴ He carried the Umbrian manner with him to Florence, and preserved it

*¹ In a chamber in the campanile of Sant' Agostino, near the sacristy, are fragments of early frescoes. On one wall in a lunette is represented the Stoning of St. Stephen; on another the Madonna and twelve of the faithful kneeling. There is also a representation of St. Mary Magdalene surrounded by angels; on another wall is the Incredulity of St. Thomas.

In the massive forms we see something of the influence of Giotto. The Incredulity of St. Thomas is painted with some spirit.

On the vaulted roof of this small chamber are remains of four figures, probably representing the four Evangelists.

In a chamber below is a Pietà, a Madonna and Child, and traces of other figures.

² LANZI, *u.s.*, i., p. 333, and RICCI, *Memorie*, etc., *della Marca di Ancona*, 8vo, Macerata, 1834, i., p. 86.

³ COLUCCI, G., *Antichità Picene*, tom. xxv., p. 183. *Ap.* LANZI, *u.s.*, i., p. 333.

⁴ GAYE, *Carteggio*, *u.s.*, ii., p. 37.

there, his style remaining throughout consistently the same. There are no particulars of his life,¹ and the earliest² inscribed picture that bears his name is that which was transferred from the Ospizio de' Camaldolesi alla Lungara to the Museo Cristiano at the Vatican.³ Here he depicts the Madonna between St. Ursula and the Archangel Michael with the donors, two males and a child, two females and a daughter, kneeling at each side of the throne. This picture alone proves Allegretto to have been a genuine Gubbian, and to have preserved the Umbrian character after his residence in Florence. His Virgin bends with the affected tenderness peculiar to the school, and is drawn with the minuteness, and coloured with the clear rosy tones, which we now know by heart. Prettiness, rather than simplicity, remains characteristic. The picture is damaged by varnish, and repainted in the figure of St. Ursula, and bears the date of 1365.⁴

Of the same period, but one year later in date, is the altarpiece in San Francesco of Apiro in the Marches, representing the Virgin and Child, which we only know by a letter addressed to the Marquis Ricci, by Count Servanzi Collio.⁵

¹ RICCI, *u.s.*, says, on the authority of MS. records at Fabriano, that Nuzi laboured for a time at Venice. i., p. 88.

* Allegretto Nuzi's will is dated 1373. In it he makes affectionate reference to his wife Catalina, and bequeaths a portion of his goods to the church of S. Niccolò at Fabriano. He died in the year 1385, and was buried in the church of S. Lucia, also called S. Domenico. See G. COSENTINO, *La Famiglia Fornari di Fabriano*, Bologna, 1902.

*² In the Municipio at Fabriano is a panel by Allegretto which is probably of an earlier date. It represents St. Anthony the Hermit surrounded by kneeling members of the local Congregazione di Carità. The inscription reads MCCCLIII ALE . . . Its size is 170 × 93 cms. This picture was exhibited at the Mostra d'Antica Arte Umbra held at Perugia in 1907 (Sala II., No. 7).

³ The picture is engraved in D'Agincourt. It is inscribed: ALEGRITTVS NVTHI ME PINXIT A. M. CCCLXV. Press, H. I.

* Another early work of Allegretto, a Madonna and Child, is reported by Dr. Arduino Colasanti as existing in the *Canonica* of the church of S. Niccolò in Fabriano. See *L'Arte*, 1906, fasc. iv., p. 274.

*⁴ Some modern critics, copying Cavalcaselle (*Storia della Pittura in Italia*, vol. iv., p. 24), read 1355 as the date. This is a mistake.

⁵ See COLLIO, *Sopra mia tavola di Allegretto Nuzi in Apiro*, Sanseverino, 1845, and *Kunstblatt*, No. 27, Ann. 1847. The inscription on the picture is: HOC OPVS FIERI FECIT OFREDTVVS GALIERVTII SVB ANNO DOMINI MCCCLXVI, and on the predella: ALLEGRET. . . DE FABRIANO ME PINX. . .

* This picture is now in the Municipio of Apiro. It is dated 1366.

Three years after this Allegretto furnished the altarpiece representing the Virgin, saints, and attendant episodes, which is still in the sacristy of Macerata Cathedral.¹ No figures more truly characteristic of the school of Gubbio can be studied than the St. Julian at the Virgin's side with his double-pointed chin, pursy lips, and falling hair, or the bearded St. Anthony on the opposite side. The affected head, slender shape, and precise drawing are as ever noticeable. The colour, however, is darkened by time. In 1372 Allegretto painted the Virgin and Child enthroned, long in the collection of Signor Romoaldo Fornari at Fabriano.² The Infant, standing with its plump limbs and form on the knees of the Virgin, and patting her face with His left hand, looks out towards the spectator. The fleshy soft face of the Virgin, her well-proportioned figure and shadeless flesh tints browned by age, still charm by their harmony.³ Allegretto, indeed, now shows more breadth and power than before.

A much-damaged Virgin by Allegretto, with the Infant grasping her dress at the bosom, may be noted in the same gallery,⁴ in conjunction with an Ecce Homo, one-third of the life-size, precisely drawn, transparently coloured, and not without merit. The latter has some qualities in common with that in Allegretto's Crucifixion at Berlin, a picture which, with its companion, the Virgin and Child between St. Catherine and St. Bartholomew, is

¹ On the frame are the words: ALEGRIITVS DE FABRIANO ME PINXIT M.CCCLXVIII, and on the pedestal of the throne: ISTAM TABVLAM FECIT FIERI FRATER JOHANNES CLERICVS PRECEPTOR TOLENTINI ANNO DOMINI MCCCLXVIII. The Virgin, with the Infant standing on her knee and holding a bird, between SS. Rosa, Catherine, and twenty other saints, and with Anthony the Abbot in a niche to the left, St. Julian to the right. In the point of the central pinnacle the crucified Saviour is placed with Moses and Elias below at each side. The medallions of the wings are occupied by the angel Gabriel and the Virgin Annunciate.

* This picture was exhibited in the Mostra di Belle Arti, in the Esposizione Regionale Marchigiana, held at Macerata in 1905 (Sala I., No. 10).

² This picture is still in the collection of the Fornari family at Fabriano.

³ On the pedestal of the throne: HOC OPVS PINXIT ALLEGRIITVS NVTH DE FABRIANO AÑO MCCCLXXII. The Virgin in diadem and veil, and gorgeously clad in a red gold damask tunic, bends her head, and supports the Child with affectionate care.

* Signor Arduino Colasanti gives the date as 1371. See *L'Arte*, 1906, fasc. iv., p. 275.

⁴ The colour of the Virgin's dress is abraded. There is no signature.

one of the master's most pleasing miniature pieces. Both have the gay transparence of tone, the bright harmonious draperies, of the Gubbian school, yet are still flat and unrelieved owing to the clearness of the vehicles. Nor are the forms without fair proportion and movement or natural beauty. The cheerful plump Infant, in the panel representing the enthroned Madonna,¹ plays with a bird, and the Virgin is one of Allegretto's happiest efforts. The crucified Redeemer in the second panel² displays some power in the choice of a not un noble form and type, in the setting out of the proportions and the definition of a slender nude.³

An altarpiece⁴ with half-lengths of the Virgin and Child between St. Bartholomew and St. John Evangelist, S. Venanzio and St. Mary Magdalen, adorns the sacristy of the Duomo at Fabriano, and though it has no signature, may be classed amongst the best preserved of Allegretto's works.

A St. Augustine, erect, between St. Anthony of Padua and St. Stephen, from the sacristy of Sant' Agostino at Fabriano, now in the gallery of Fabriano, can be assigned likewise to the master. The good preservation of the picture enables us to compare it with those of Gubbio and to note the common tie which unites its school with that of Fabriano and leads up to the superior art of Gentile.⁵ According to Ricci, Allegretto died in 1385 and was buried in Santa Lucia of Fabriano.⁶

¹ No. 1,076, wood, 1 foot 6 $\frac{3}{4}$ inches high by 9 $\frac{3}{4}$ inches. Inscribed: ALEGRICTVS DE FABRIANO ME PINKIT.

² No. 1,078, Berlin Catal. Both panels have the same size, and seem to have formed part of one picture. They belonged to the Solly collection.

³ The pelican above the Saviour's head, the Virgin in grief, with a pointed head, small chin, outstretched arms, and dishevelled hair, depicted with some force; St. John Evangelist, opposite, feebler and grimacing, the Magdalen grasping the foot of the Cross, complete the picture which, on a small scale, combines the highest qualities of the Gubbian school.

⁴ This picture was shown in the exhibition at Macerata (Sala I., No. 13) in 1905, and again at the Mostra d' Antica Arte Umbra (Sala II., No. 6) in 1907. In the representation of St. Mary Magdalene and S. Venanzio the influence of Ambrogio Lorenzetti and in a lesser degree of Simone Martini is clearly visible.

⁵ Now in the Communal Gallery of Fabriano, on wood. Three panels, arched, each m. 1.20 high by 1.20. This picture was shown in the exhibition at Macerata (Sala I., No. 14) in 1905, and again at the Mostra d'Antica Arte Umbra in 1907, Sala II., No. 3.

⁶ Ricci, *u.s.*, i., p. 90. Allegretto may further be the author of the much-

In the neighbourhood of the town, an isolated chapel at Cancelli, belonging to the canons of Fabriano,¹ contains two pictures on gold ground, one of which, in two parts, represents St. Anthony the Abbot and St. John Evangelist, the second, St. John the Baptist and S. Venanzio, both rivalling in beauty the figures in the sacristy of Sant' Agostino and in the sacristy of the Duomo at Fabriano.

A Virgin and Child between saints and angels² in the same damaged and restored frescoes in Santa Lucia of Fabriano, of old the sacristy of S. Domenico. Amongst other figures the spectator may note a female astride of a monster with seven crowned heads inscribed with the Latin curse applied to the ungodly Babylon. Her face is youthful, a blue fillet surrounds her forehead, and her hands grasp a cup and trumpet.

A Crucifixion fills the space opposite the entrance with the usual accompaniments of the Virgin and Evangelist, a falling tower inscribed SINAGOGA to the left, and a fiend in flight to the right. In the last wall, the Thebaic desert, the Death and Coronation of the Virgin, much injured; in the ceiling, four Franciscan monks (part of the ceiling is whitewashed) form the sum of the incidents depicted. Though much injured, these frescoes deserve attention in the paucity of examples (according to Ricci they were by Nuzi, and bore the dates 1345 and 1349, *u.s.*, i., p. 88), and they are not to be confounded with others in a chapel of old the refectory of S. Domenico, now a granary, dated 1430, DIE 25 FEBRUARIJ, the date alone being sufficient to prove that this is not a production of Allegretto's brush, whilst the manner reveals the hand of Antonio da Fabriano. Ricci (*u.s.*) notices further frescoes executed by Nuzi in the cloisters of S. Antonio Abate at Fabriano, now gone, but originally dated 1366 (i., p. 88). There is a picture of St. Anthony between two kneeling saints in the sacristy of the same church, and a Decollation of the Baptist fresco in the hospital del Buon Gesù (i., p. 89).

* As this sacristy of S. Domenico has been altered, it may be well to describe the frescoes now visible. On the wall to the left of the entrance is the Crucifixion, and below it a naïvely spirited representation of Christ and the Woman of Samaria. On the wall to the left of the altar is the Woman of the Apocalypse riding on the Seven-headed Beast. On the wall to the right are represented in one compartment the Hermits of the Thebaid, in the other the Coronation and Dormition of the Virgin. Above the entrance is the Madonna and Child. All the frescoes, except that of the Thebaid, have a blue ground.

These frescoes are of a later date than those in Sant' Agostino. Like all Fabrianese works of the period, they reveal Siennese influence. But the artist shows considerable originality and invention. He is at his best in representing death—the dead Virgin, the dead Arsenius the Hermit.

*¹ These panels are now in the sacristy of the cathedral at Fabriano. They were shown at the exhibition at Macerata in 1905 (Sala I., Nos. 11 and 12), and again at the Mostra d'Antica Arte Umbra in 1907 (Sala II., 4 and 5).

*² SS. John the Baptist, Venanzio, John Evangelist, another saint, and angels in the gable points.

* The other saint is probably S. Niccolò. In the gables is the Annunciation,



MADONNA AND CHILD

By ALLEGRETTO NUZI

From an altarpiece in Sir Frederick Cook's collection, Richmond

Anderson, pho.

church of Cancellio is but little inferior to the foregoing, being a production of Allegretto's best time.¹

In a chapel dedicated to St. Nicholas at Tolentino there are

and St. Catherine and St. Anthony. This picture also is now in the sacristy of the cathedral at Fabriano. It was shown at the exhibition at Macerata (Sala I., No. 9), and also at the Mostra d'Antica Arte Umbra (Sala II., 8).

*¹ In the year 1905, I saw in the shop of a Roman dealer a panel representing a male saint, a bishop, which, though it bore no name and its *provenance* is unknown, may be attributed without doubt to Allegretto Nuzi. The saint is half life-size, and is represented seated on a stone throne, which is adorned with inlay. He has a grey beard, and is vested in a red chasuble. His right hand is raised in blessing; in his left he holds a book. Below kneels a small figure of a Dominican sister. The picture is on a gold ground, and is in a fair state of preservation.

In my note-book of the same year I find the following: A picture of the school of Fabriano by some artist closely allied to Allegretto Nuzi is a small Marriage of St. Catherine in the Museo Cristiano. The Virgin is seated above clouds, her head inclined towards her left shoulder. The Child, nude save for a transparent cloth thrown around His loins, lies across His mother's left knee supported by her left arm. Below kneels St. Catherine crowned, and dressed in red.

Professor Venturi gives to Nuzi a Madonna and Child, a fragment of a polyptych in the Fornari collection. This picture is not mentioned amongst the works of Nuzi in the catalogue of the collection. He also gives to this artist a fresco of St. Ursula and her companions in the church of S. Domenico at Fabriano. This I do not regard as a work of the master himself, but of his school (see *L'Arte*, 1908, fasc. ii., p. 139).

Mr. Herbert Cook has drawn my attention to a large triptych in Sir F. Cook's collection which is rightly given to Allegretto. In the centre panel is a Coronation of the Virgin, with four angels playing musical instruments below. In the right wing are ten figures and in the left eleven. In the gables of each wing is a trefoil, the one containing the Angel Gabriel, the other the Virgin Annunciate.

Dr. Umberto Gnoli gives to Nuzi five apostles in half-figure in the gallery of Strassburg (No. 202) and another fragment of five apostles in the Museum at Sigmaringen which is of the same size as the fragment at Strassburg. These fragments seem to be genuine examples of Nuzi (see *L'Arte*, 1908, fasc. iii., pp. 229, 230). The paintings of Nuzi reveal both Sienese and Florentine influences, but Sienese influences predominate. It is a commonplace of modern criticism to trace in Nuzi's works the influence of Bernardo Daddi and his school, and that influence is, no doubt, very obvious in such works as the Madonna of Macerata Cathedral. But Nuzi did not owe the Sienese elements in his painting only to Daddi. In his works are to be found evidences of the direct influence of the paintings of Ambrogio Lorenzetti. The imitation of Ambrogio Lorenzetti is so marked in some figures that even the best connoisseurs have been misled. For example, we have seen in a private collection a half-figure of a saint which is given by competent critics to Ambrogio Lorenzetti and which is certainly by the same hand as the St. Stephen in the triptych in the Pinacoteca Civica of Fabriano.

* This picture is still in the Fornari collection.

injured frescoes of Gubbian style and composition erroneously assigned to Giotto.¹

Francescuccio Ghissi, of Fabriano, was Allegretto's contemporary. A Virgin much in his manner is in the church of S. Dominico Maggiore at Naples;² but there are many authentic panels by him in the cities of the Marches. One representing the Virgin giving the breast to the Infant, between two angels on their knees, once belonged to the Fornari collection at Fabriano,³ another at Fermo, a third at Rome.⁴

¹ In the ceiling are the four Evangelists and the Doctors of the Church, and in the ribs of the diagonals eight Virtues conceived and executed on the Sienese rather than on Florentine models. Each wall is divided into three courses filled with subjects taken from the legends of the Virgin and St. Nicholas of Tolentino. One of the former, representing the Massacre of the Innocents; another, the Circumcision, strike us as creations of the Sienese school, whilst the limbus in the old typical arrangement reveals a painter who clung to the oldest traditions, and therefore not a Florentine.

*² This Madonna is above the tomb of Giovanna d'Aquino, Contessa di Mileto. The Virgin is represented almost life-size. Seated on a cushion, she gives her breast to the Divine child.

³ Inscribed: A. D. MCCCCLXXXV FRANCISC . . S ME FECIT.

⁴ As regards the first of these, the feeble drawing of hands and rude general execution, the flat and unrelieved colour, make this an example inferior to a more characteristic creation in the church of S. Salvatore of the Augustins at Monte Giorgio, in the province of Fermo. Here Ghissi painted a subject that has become familiar by its peculiarity, and the frequency with which it was repeated. In a square inscribing an arched niche bordered with curves adorned with gilding, the Virgin sits on a cushion on the ground, holding the Infant at the breast. Rays issue from her person, and are supposed to dispel the darkness of the night, symbolised by stars on a dark blue background, and the crescent of the moon near her feet. An angel with flowers on his head hovers to the left, with his arm crossed on his breast, and in medallions in the upper angles are the Angel and Virgin Annunciate. The Virgin is dressed in a red damask tunic and blue mantle with gold flowers; on her foot is a slipper, and an inscription runs: PVLERA EST LVNA, whilst below one reads: HOC OPVS FECIT ET DEFINSIT FRANCISCVTVS CHISSI DE FABRIANO SVB ANNO DOMINI MCCCCLXXIV. [* CAVALCASELLE elsewhere (*Storia della Pittura in Italia*, iv., 30) gives the date as 1373. Signor G. COSENTINO (*La famiglia Fornari di Fabriano*, p. 55) gives the date as 1384! The date appears to be 1373.] This peculiar Madonna is in type and character hardly inferior to those of Allegretto.

At Fermo itself, in the choir of the monastery of S. Domenico, is a Virgin giving the breast to the Infant, similar to the foregoing and no doubt by Ghissi, whilst the same subject life-size, with two instead of one angel kneeling before the Madonna, may be seen under the name of Madonna della Pace in the church of Sant' Agostino at Ascoli. The same fringed arch, and medallions above, containing the Annunciation as in the Madonna of S. Giorgio, the same

Though Perugia in the fifteenth century inherited the Gubbian manner, it produced nothing of value during the fourteenth, a curious and not uninteresting fact, when we consider how near it lay to Assisi, where the best Florentines and Sienese competed.

The testimony of two men whose opinions have had weight impress a stamp of antiquity upon a piece in San Francesco of Perugia¹ representing St. Egidius erect under an arch supported by columns, with six scenes from his life in threes at his side. According to tradition, the picture once covered the tomb of Egidius, whose remains were translated to Perugia in 1262,² and Mariotti with his colleague Appiani testified that the author lived in the thirteenth century. Yet Rosini justly doubts the tradition and the judgment of Mariotti;³ and we observe that

style, imitating at a lower level that of Allegretto, prove the painter to have been Ghissi.

In the same style, in the church of S. Marco by Jesi, is a Crucifixion at the moment when Longinus gives the spear wound and the Virgin faints in the midst of the Holy women.

Ascoli, however, yields Giottesque as well as Umbrian examples, and before leaving, the student may notice in the sacristy of S. Domenico a picture of the close of the fourteenth century, by a native artist under the Giottesque influence, representing the Virgin and Child, Adoration of the Magi, Nativity, Resurrection, Christ in glory, the Virgin in the midst of the apostles, with saints in the pinnacles, a rude production full of defective forms and ugly types, but gay in colour. Other pictures at Ascoli deserve no particular notice.

But to conclude with Ghissi and the school of the fourteenth century at Fabriano, there is at Rome in the Museo Cristiano at the Vatican (Press S. I.) a Virgin like those of Monte Giorgio and Ascoli, but small and injured by cleaning, which originally may have been by Ghissi.

* A similar Madonna, representing the Virgin seated giving her breast to the Divine child, was shown in the Exhibition at Macerata in 1905 (Sala I., 8). It was from the municipal gallery at Fabriano, and originally was in the church of S. Lucia, now S. Domenico, at Fabriano. It bears the inscription: NOSTRA DÑA DE VMILITATE ANNO DÑI MCCCLVIII FRANCISCVTVS CIOCHI FECIT HOC OPVS. Another inscription relates that it was restored in the year 1674. Size, 1.11 cms. × 1.45 cms.

In the collection of W. Dickinson, Esq., at Kingweston, Somerset, I have seen a Madonna and Child, a small reliquary panel of Gothic form hitherto attributed to Giotto or his school, which is in the manner of Francescuccio Ghissi.

¹ In a room near the sacristy.

² Vide MARIOTTI, *Lettere Pitt.*, Per., 1788, i., p. 32, and ORSINI, *Guida di Perugia*, p. 315.

³ *Storia della Pittura*, u.s. Compare MARIOTTI's certificate on the back of the panel.

design, colour, handling, and composition in this picture point to the close of the fourteenth or rise of the fifteenth century,¹ its defects and peculiarities being much akin to those of Giovanni Boccatis, or other Umbrians. This, indeed, is an instance of the zeal with which pictures of little price are supposed to gain value by a judicious retrogression into the darker ages.

Amongst the early painters at Perugia there is one whose existence is historically recorded. Bartolommeo, usually called Meo, has been already noticed as a son of Guido Guarnieri of Siena, who settled at Perugia in 1319.² A large monumental altarpiece which he painted for the church of Monte l' Abate is now in the gallery of Perugia. It represents the Virgin and Child between four saints in arched panels with angels in the spandrels, saints and prophets in an upper course, and an Eternal between angels in five pinnacles. Meo's style is that of an ordinary Sienese craftsman of the fourteenth century.³

Of an earlier date, if we believe the record given by Mariotti,⁴ is a fresco of the Virgin holding the Infant Saviour, standing on her knee with angels supporting a drapery behind her, removed from the walls of the Palazzo del Popolo to a small church near the Seminario. The Virgin, called the "Maestà delle Volte," is supposed to date as far back as 1297, yet what we see of this fresco is of the fourteenth century, and admitting that pictures may have been executed in the Palace of the People at Perugia

¹ In the little scenes especially the character of the close of the fourteenth century is most apparent.

* This work seems to be by a local follower of Meo.

* ² See *antea*, vol. i., p. 164.

³ Perugia Gallery, Sala I., No. 1. Consult MILANESI, *Della Vera Età di Guido*, u.s., p. 9, and MARIOTTI, *Lett. Pitt.*, pp. 42, 43. The saints and prophets of the upper course were in the Perugian Academy long before the transfer thither of the central Virgin. Some of them are missing, and there remains only a St. Anthony, St. Benedict, St. Agnes, and St. Mary Magdalene. The saints in the arched panels are half-lengths: SS. Gregory, John Evangelist, Macarius, and another. The Virgin's head is injured, her hand new, and her red tunic is repainted in oil. On the border are the words: PINXIT MEVS SENES. From Monte l' Abate we have also No. 14 in the Perugia Gallery, a Virgin and Child between SS. Paul and Benedict and four angels assigned to Guido of Siena, and possibly by Meo. We have also several Sienese pictures which it would be tedious to enumerate.

⁴ MARIOTTI, *Lett. Pitt.*, pp. 35, 36.

at the time indicated, we may safely deny that the "Maestà delle Volte" is one of them.¹

The least defective and perhaps the oldest frescoes of Perugia are remains in the cloisters of San Fiorenzo, now abandoned, but of old part of the transept of the church.² Yet these remains, which are of the fourteenth century, and are older than other vestiges on the same walls, are Florentine rather than Sienese or Umbrian.

Above an altar to the left in the church of San Fiorenzo itself is a rude fresco of the Saviour erect holding the gospel, the work of a second-rate painter at the close of the fourteenth century, whilst in the choir a Virgin and Child, equally rude, seems a production of the rise of the fifteenth.

Some notice has already been casually taken of wall paintings of this period in the ceiling of the old church of San Domenico³ representing prophets, without originality or talent. Frescoes of a similar character—a Virgin and Child, two angels, and two prophets—have recently been removed from the convent of Santa Giuliana to the gallery of Perugia. Common and uninteresting productions in Sant' Angelo Rotondo of Perugia display the general defects of all the lower schools of Italy with some traces of the Sienese or Umbrian style of the fourteenth century.⁴

¹ See this Virgin engraved in ROSINI, i. p. 205.

² In the vaulted ceiling, the Saviour holds the gospel and gives the blessing in a glory of angels. Above Him are the symbols of the Evangelists. The Saviour is in an elliptical glory, rays issuing from his frame.

³ *Vide antea*, Stefano Fiorentino, vol. ii., p. 173, and Buffalmacco, ii. 163, 164. A fragment of these representing a half-length figure in flight formerly exhibited as a work of Buffalmacco is in the gallery of Perugia (Sala III., Prima Sala degli Stacchi).

* In the years 1902 and 1903 a fresco from the Chiesa della Conca at Perugia, representing the Betrothal of the Landgrave of Thuringia to Elizabeth of Hungary was removed from the ruined church and placed in the Perugia Gallery. This fresco, a work of the fourteenth century, seems to be by a Giottesque who was influenced in some measure by Pietro Lorenzetti.

At San Domenico, on the last pier to the left going towards the high altar, is a small Madonna of the latter part of the trecento. This is quite Sienese in character.

On the old inner wall of the left or north transept at San Domenico are fragments of frescoes of the trecento of no great merit.

⁴ One amongst them represents S. Apollonia erect in a strange striped red and green dress with yellow flesh tints shaded in red; another, a head of the Saviour, and the remainder, fragments, all of an ugly type and form. A martyrdom of St. Giuliana from the convent of that name, assigned to the school of Giotto, in the

The crypt of Sant' Agostino, once used by a brotherhood, now a granary, in Perugia, is also noted for old fresco paintings which by no means deserve the veneration in which they are held.¹

A fragment in the church of San Francesco with part of an inscription ERVD. MCCCLXXXII, XVII D. MESE JVN. represents the Virgin and Child with two angels in a pent-house, and above it three more of the celestial messengers, a work which, in the midst of much feebleness and incorrect drawing, recalls the types of the Umbrian school, chiefly in the soft regularity of the Madonna's features.² Reminiscent also of the Umbrian manner are vestiges of frescoes, of little merit, in a room at San Fiorenzo near the sacristy, in which certain angels are characteristic of the beginning of the fifteenth century, and a Virgin giving the breast to the Infant (fresco) before St. Stephen and St. Lawrence. A saint in a room to the right at Sant' Angelo Rotondo, a work of the first half of the fourteenth, shows some connection between the schools of Gubbio and Fabriano in the fourteenth and that of Perugia in the fifteenth centuries, yet is of little value as a work of art.³

Sieneſe art was better and more continuously represented at Orvieto than at Perugia. But there are very old wall paintings of primitive aspect and probably of the thirteenth century in San Giovenali which illustrate the ancient traditional art of the Italian guilds, as well as others of the following century.⁴ A Virgin and Child in the Chiesa de'

Perugian gallery (Sala III., No. 7), is a local work like the above at Sant' Angelo Rotondo.

¹ Here is an Incredulity of St. Thomas, a triple-headed Trinity, in the form which Padre di Ayala and Bellarmin reprobate as "absurd and monstrous," with a single crown, four eyes and three noses; part of a crucified Saviour, with the Virgin and St. John, and heads of St. Anthony the Abbot and St. Dominic, all very poor, but of the close of the fourteenth or rise of the fifteenth century.

² In the choir of San Francesco, on the east wall, high up, is a fresco of the school of Siena, belonging to the old church. The Virgin, life-size, is seated. The Child, clad in a red dress, stands on her lap. His back towards her, He is slightly turned towards the right. Her left hand caresses His feet, her right supports Him. This is a trecento picture, painted under the influence of Ambrogio Lorenzetti.

In a wood-room in the cloisters are also remains of inferior trecento frescoes showing Sieneſe influence.

³ In the church of S. Petronio at Bologna, in the second chapel on the right, are frescoes by Luca da Perugia. A fresco of the Madonna, eight saints, and a kneeling donor bears the artist's signature and the date 1417. These frescoes are quite North Italian in character.

⁴ The frescoes in this church vary considerably in quality and date, but as Caval-caselle remarks elsewhere, *per l' esecuzione affatto dozzinale, nulla essi ci rappresen-*

Servi also appears to have been produced in the thirteenth century, whilst other examples are of the fourteenth. The chapel of the Santissimo Corporale in the Duomo is filled with frescoes, partly obliterated, partly restored, representing scenes from the Old and New Testament, from the story of the miracle of Bolsena, and the legend of Holy Sacrament. Beneath the Calvary, Burial, and Resurrection we still read the words: HANC CAPELLAM DEPINXIT UGOLINVS PICTOR VRBEVETERIS, ANNO DOMINI MCCCLXIV DIE JOVIS VIII. MENSIS JUNII. Yet Vasari with characteristic carelessness assigns these frescoes to Pietro Cavallini, finding, no doubt, some vague resemblance of style between them and those of the transept at Assisi. This Ugolino, not to be confounded with the goldsmith Ugolino di Veri, is called in contemporary records "di Prete Ilario." He was employed at the same time with Orcagna and Andrea Pisano, in whose company he dined on a well-known occasion.¹ He was assisted by Maestro Giovanni Leonardelli, a

tano di nuovo e che sia degno di particolare osservazione. These works are for the most part thoroughly Sienese in character.

In the fourth bay on the south wall is a picture of the Madonna much repainted, by a follower of Duccio. The Virgin is seated on a stone throne, with a saint on either hand, and two kneeling donors below.

In the second bay on the south wall, in the lower course of paintings, is a portion of a fresco of the Madonna, of which only the heads of the Virgin and Child and two attendant saints remain. This is the work of some inferior follower of Simone Martini. In the manner of Ugolino di Prete Ilario and his assistants is a fresco of four saints on the north wall of the church.

In the manner of Paolo di Giovanni Fei is an Annunciation, a Nativity, and an Adoration of the Shepherds in a recess in the north wall, near the choir. In the left-hand fresco the Virgin is represented standing; the angel Gabriel kneels outside the loggia. In the fresco on the right the Virgin is seated, holding the half-nude Child in both her hands. A St. Joseph kneels on the right. Above, the angels are seen appearing to the shepherds. If these works are by Fei himself, they belong to his early time. In the figure of the angel Gabriel, as in the head of the Virgin, are obvious evidences of the influence of Lippo Memmi. I am unable to agree with those distinguished critics of early Italian painting who give them to Andrea Vanni. Rude though they be, they are too free and graceful in line for that severely conservative master. See CAGNOLA in the *Rassegna d'Arte*, Feb.-March, 1903, p. 22.

By Ugolino and his followers are some frescoes in the Oratorio del Carmine, now a hay-barn, and formerly the property of the late Contessa Maria Piccolomini. On the entrance wall are two frescoes of the Nativity and the Adoration of the Magi, with a small Crucifixion above.

On the left wall of the same chapel are ruined frescoes of the quattrocento, by a second-rate artist who seems to have been influenced by Benvenuto di Giovanni of Siena.

¹ See *antea*, vol. ii., p. 169, and for his employment at Orvieto, DELLA VALLE, *Storia del Duomo d'Orvieto*, p. 115.

glass painter and mosaicist long employed in Orvieto cathedral, and painted, besides the chapel of the Corporale and with less skill, scenes from the lives of the Virgin and the Redeemer in the choir of the Duomo.¹ Ugolino exhibits in all these frescoes the character of a Sienese painter of a class hardly equal to that of Bartolo di Fredi, whose compositions he imitated. Pietro di Puccio of Orvieto, a contemporary of Ugolino, has already been noted as one of those who decorated the Campo Santo of Pisa.

In other cities of this neighbourhood there are paintings of the thirteenth and fourteenth century; in S. Chiara of Trevi a figure of Christ crucified with the feet apart, dated 1257.

In the convent of the nuns of St. Anna at Foligno is a chapel sacred to the Beata Angelina with common frescoes of the fourteenth century. Wall paintings of a rude kind assigned to Giotto, but only in the Giottesque manner, may be seen in a chapel of San Francesco at Terni. They represent Paradise and the Inferno, and are inscribed with a fragmentary date of the middle of the fourteenth century.

In San Domenico of Spoleto a chapel now used for the bell-ropes is full of common decorations of the fourteenth century. The Saviour in Benediction is in the centre of the ceiling, and the Crucifixion between the thieves on one of the walls, with vestiges of other subjects. In the convent della Stella is a feeble Crucifixion with St. Francis and St. Dominic at the foot of the Cross painted at the close of the century, and two pictures each with four scenes from the life of the Virgin in the same character.

To these we may add the following:—

Diruta, San Francesco, frescoes dated MCCCL . . representing scenes from the life of St. Catherine of Alexandria, by a feeble Giottesque.

Spello, San Claudio, frescoes in the centre aisle, representing, *inter alia*, St. Rufinus, the Virgin and Child, St. Michael, and parts of two Crucifixions, one of which is dated MCCCLXXXIII.

It is clear from the foregoing that very little of interest is to be found in that part of the Marches and Umbria lying around Assisi, and that the humblest examples only remain. In few of

¹ *Vide DELLA VALLE, u.s.*, p. 196. These paintings have been damaged by damp and restoring; they comprise the Annunciation, the Visitation, the Presentation in the Temple, remains of the Dispute in the Temple, a figure of a prophet and St. Gregory; but they are inferior to those in the chapel. Inscribed: HÆC EST CAPELLA HEREDV̄ DI GIOVANNI DI PARADISI DE INTERNE. F. A.D. MCCCL. . . .

the numerous monasteries or convents of that country is anything to be seen except bare and whitewashed walls.

At San Severino, in the church del Castello, are remains of Umbrian frescoes of the close of the fourteenth or rise of the fifteenth century, and in San Francesco similar poor remains of the same period.

Of old the church of the Franciscan convent, near Jesi, was covered with frescoes. Some of these still exist in the apsis and right transept, amongst which is a Crucifixion with numerous figures. These fragments have unhappily been restored of late; yet one can still trace in them the original character of paintings of the fourteenth century, by a Giottesque of fair attainments.

Finally, a common Umbro-Sienese picture of the period under notice is to be seen in the sacristy of the Minorites of Ancona, representing the Circumcision, and in San Primano, also at Ancona, a figure of the patron saint *in cathedra* on gold ground, with two small figures of a donor and donatrix at the bottom—a work of the close of the fourteenth century.

Rimini, at the close of the fourteenth and beginning of the fifteenth century, furnishes us with a painter whose name is not only in records, but inscribed on a picture. This is Bitino, whose illustrated legend of S. Giuliano in twelve panels of a composite altarpiece is still visible in the suburban church of San Giuliano of Rimini. It would be tedious to describe the various episodes selected from the legend. The inscription, which appears to have been removed from an older one, contains the painter's Christian name and a date which should read 1409.¹ The style is that of a late Giottesque who seems to have been at the school of Orcagna in Florence. From documents of recent discovery, Bitino was an artist of Faenza, who resided at Rimini between 1398, when he married, and the first ten years at least of the fifteenth century.

¹ The picture, which is in a bad state and dark in colour, is inscribed: BITINVS FECIT HOC. OPVS., and lower down yet FECIT FIERI. DN. SIMON ABAS M. S. GIULIANI SVB ANO DOMINI. MIL. . . CCC[C]VIII. The principal panel contains St. Julian with crown and palm, half the size of life. At his feet is a miniature donatrix in prayer. See VALGIMIGLI (G.M.) *Pittori e artisti Faentini*, 8vo, Faenza, 1869, pt. i., p. 5.

CHAPTER V

PAINTERS OF BOLOGNA, FERRARA, AND MODENA

WE should be seriously disappointed if, trusting to the highly coloured statements of Malvasia, we were to expect to find first-rate painters in the early school of Bologna. During the whole of the fourteenth century that school had a stamp of its own, a mixture of the manner prevalent in Umbria and at Modena, Ferrara, and Rimini. But the painters, if original, were not eminent, and in spite of the visits of Giotto, they felt his influence in a smaller degree than even Pietro and Julian of Rimini. No doubt there were artists in Bologna in the earliest times, and we have records of Guido Bononiensis, in 1177,¹ of Ventura, who painted between 1197 and 1217, and Ursone, who lived between 1226 and 1248.² We may consider in the same unknown class Simone di Bartolommeo, a miniaturist of Bologna, respecting whom Vescovo Muzi publishes a notice of the year 1288.³ But the paintings of these distant times have perished, or have been so much restored, that we are under the necessity either of denying their antiquity, or of supposing that local rivalry has led historians to transform the feeble productions of one century into the noble efforts of another. This probably occurred with regard to the scriptural scenes in the Upper Church of San Stefano of Bologna, of which a Procession to Calvary and a Crucifixion with the initials F. P. have been sawed from the walls of a chapel and transferred into the transept. In the midst

¹ Verci, *Notizie, etc., de' pittori . . . della Città di Bassano*, 8vo, Venez, 1775, p. 2. Verci gives the following inscription found under some paintings formerly in the church of S. Francesco at Bassano:—ANNO DOMINI MCLXXVII EVIDVS BONO-
NIENSIS PINGEBAT.

² MALVASIA, C. C., *Felsina Pittrice*, fol. Bologna, 1678, pp. 7, 8, and following.

³ *Storia di Città di Castello*, i., p. 134.

of injuries inflicted by time and restorers we can trace the hand of an artist of the fifteenth century.¹

Malvasia affirms that Franco Bolognese founded in his native city the school out of which Vitale, Lorenzo, Simone, Jacopo, and Cristofano arose.² Yet there is no authentic record of his existence at Bologna, and Vasari only knew certain of his miniatures at Rome and certain drawings in his own collection.³ It is only from Vellutello, the Lucchese commentator of Dante, who lived in the middle of the sixteenth century, that we learn to consider Franco as a pupil of Oderisio, a fact unknown to Vasari and Dante. Of the miniatures and paintings assigned to this master, and originally seen by Lanzi in the Malvezzi collection,⁴ one remains in the gallery of Prince Ercolani at Bologna,⁵ and bears an inscription recording the painter's name.

It represents the Virgin Enthroned holding the infant Saviour in a veil, and is but a repainted picture of the fourteenth century with some of the affected grace of movement peculiar to the artists of Gubbio and Fabriano.

Something more is known of the works produced by Vitale, of whom it is alleged that he lived in the early part of the fourteenth century. Baldinucci notes and D'Agincourt has engraved a Madonna by him bearing the inscription VITALIS FECIT HOC OPVS, 1345.⁶ Another Madonna raising the infant Christ, who clutches at her dress, whilst a diminutive figure of a donor kneels in the right foreground and an angel kneels on each side, was originally in the church of Madonna del Monte fuori di Porta San Mammolo, and is now in the gallery of Bologna.⁷

¹ Assigned by Malvasia on the authority of Baldi to the year 1115. *Felsina Pittrice*, u.s., i., p. 7.

² MALVASIA, *Felsina Pittrice*, u.s., i., p. 15.

³ VASARI, ed. Sansoni, i., p. 385.

⁴ LANZI, u.s., iii., p. 9.

⁵ FRANCO BOL. FECE, 1312. The signature is repainted and possibly a forgery. LANZI, u.s., falsely read the date 1313.

* This picture is no longer to be found in the Ercolani collection.

⁶ BALDINUCCI, u.s., iv., p. 323. D'AGINCOURT, pl. cxxvii. The Madonna of 1345 is noted by MALVASIA, u.s., i., p. 16., as in the church of the Madonna de' Denti.

⁷ The other is inscribed falsely: VITALIS DE BONONIA FECIT ANNO MCCOXX; and lower down: HOC OPVS FECIT FIERI DOÑA BLAXIA P AIA MAGISTRI JOHANNIS DE PLAXÈCIA.

It is a thin flat tempera, superabundantly charged with gold embroidery, Umbrian in taste and affectedly delicate in feeling, and apparently certified by a signature and the date of 1320, which unfortunately will not bear scrutiny.¹

A Madonna by the same hand in the Museo Cristiano at the Vatican,² but with a more genuine signature, exhibits, though damaged, a clearer resemblance to the productions of the Gubbian painters. Taking these pictures as models, we may assign to Vitale—

A Madonna in the church of San Giovanni in Monte at Bologna, attributed to Lippo Dalmasii,³ in a soft and a dainty bit of early art;⁴ a Coronation of the Virgin in San Salvatore at Bologna, with two attendant scriptural incidents in the same style.⁵

We shall presently see whether Vitale is one of the painters of the church of Mezzarata. Lanzi describes a St. Benedict with other saints by him in the Malvezzi collection,⁶ and Malvasia⁷ a Birth of Christ and other pictures in the cloisters and church of San Domenico at Bologna.

A follower of Vitale's manner, a rude executant, but still imitating Umbrian models, is the Bolognese Andrea, one of whose pictures, a Virgin wearing a diadem giving the breast to the Child, may be seen in the church del Sacramento at Pausola near

* ¹ This signature has been repainted, but it reproduces, I believe, an earlier signature. The picture is renumbered 203 in the catalogue and is in Corridor No. 6.

Dr. T. Gerevich gives to Vitale No. 328 in the same gallery, in which is represented S. Elena kneeling at the foot of the Cross. These pictures show strong Sienese influence. See GEREVICH, *Rassegna d'Arte*, November, 1906, pp. 164-5.

² The Virgin's blue dress has been repainted. Inscribed: VITALIS DE BONONIA.

* Press K, No. 1.

³ *Felsina Pittrice*, u.s., i., p. 29.

⁴ Bologna, S. Giovanni. The figures are of life-size. The ground and halos and other parts have been renewed.

* This picture is above the sixth altar on the right. It is half covered with tinsel and jewellery, and is in a very injured state.

⁵ To the left a diminutive monk kneels recommended by a saint in episcopals; and to the right a little child is introduced in a similar attitude by St. John the Baptist. Two episodes adorn each of the side panels, one of them an Adoration of the Magi, the other the Martyrdom of St. Catherine.

* Below the Adoration of the Magi is a bishop blessing a female saint. These are said to represent St. Martin and St. Catherine of Alexandria.

⁶ LANZI, u.s., iii., p. 11.

⁷ *Felsina Pittrice*, u.s., i., p. 16.

Macerata; a rude example, less ambitious than that in a passage of the convent annexed to the Hospital Fate-Bene Fratelli in Fermo, distributed into a double course of seven compartments, comprising a Virgin and Child and scriptural subjects.¹ The Virgin and the Child imitate the type and movement of those in Vitale's Madonnas. Andrea may have been one of Vitale's assistants, yet none of his works can be found in Bologna.²

A better artist of Vitale's school, though undeserving of the high consideration in which his works have been held is Lippo Dalmasii, who flourished at the close of the fourteenth and beginning of the fifteenth century in Bologna. His life has been written at some length by Malvasia,³ who, probably on the authority of Bumaldo, tells of him that he set himself devoutly to prayer before undertaking to paint the form of the Virgin.⁴ The legend to this purport may have arisen from the fact that one of his Madonnas, called the "Madonna del Barracano" at Bologna became famous before its restoration by Cossa for the performance of miracles. Baldinucci affirms, though quite in error, since it appears he died married, that towards the close of a virtuous life Lippo went into seclusion in the convent of the fathers of San Martino at Bologna, where he continued to paint Madonnas for the mere pleasure of exercising his art.⁵ Lippo was born about 1376 and was the son of one Dalmasio di Jacopo Scannabecchi.⁶ His will, according to Piacenza, is dated 1410.

A Virgin by him in the form of those painted by the Umbrian Ghissi may be seen in the Ercolani collection⁷ at Bologna.⁸ A smiling Virgin

¹ An inscription may be read on the lower border as follows: A. D. MCCCXLVIII, DE BONONIA NAT. ANDREAS FECIT HIC [sic] OPVS.

* The last three words seem to be: FVIT HIC OPER.

² A rude execution in thin dry tempera marks this production, which consists throughout of poor and mechanically outlined figures, flatly coloured in opaque tones.

³ *Felsina Pittrice*, u.s., i., pp. 26 and following.

⁴ *Ibid.*, i., p. 26; and BUMALDO, *Minervalia Bonon.*, p. 241, 12mo, Bonon., 1641.

⁵ BALDINUCCI, v., p. 109. Bumaldo, from whom this statement is probably derived, says Lippo took vows as a Carmelite in 1408, u.s., p. 241. See also BALDINUCCI, u.s., and VASARI, ed. Sansoni ii., p. 15.

⁶ Comment. to VASARI, ed. Sansoni, ii., p. 15.

⁷ This picture is no longer in the Ercolani collection.

⁸ Outside the walls of the Collegio degli Spagnuoli a much-injured and repainted

and Child, the latter feeding a bird, the former in a gorgeous blue dress embroidered with gold birds, is on the first altar to the right on entering the church of San Domenico at Bologna. One of the best works of Lippo, however, is the fresco noticed by Vasari¹ on the arch above the ingress of San Procolo at Bologna, representing the Virgin and Child between St. Sixtus and St. Benedict, half-length figures marked alike by character and nature in their forms, by some affectation of grace in the Virgin, but also by ruddy fiery tones in the flesh tints. Another fresco mentioned by Vasari in San Petronio at Bologna once adorned the fourth pilaster to the right on entering the church by the high portal. It represented the Virgin seated with the Infant Christ in her arms, looking down with a smile at a kneeling figure of a donor at her feet. Four angels played instruments at the sides of the throne, above which there were seraphs and cherubs and a monochrome of God the Father. Before it was sawn away from the pilaster and placed in a room annexed to the church in 1859 this fresco was fairly preserved, but gaudy in tone, hard and dry in outline, and not very carefully executed; but it was interesting on account of the inscription with the painter's name and the date of 1407.² But Lippo had been at work in San Petronio in earlier years; and there are records which prove that he executed the Virgin and Child with saints in partnership with Antonio Ottonello for the high altar and St. George fighting the Dragon for the chapel of Sant' Abondio in 1395.³

Lippo painted figures of a broad form, yet still reminiscent of Vitale in their smile, movement, and grouping. He was probably Vitale's pupil, and still preserves a trace of the school of Gubbio. A marked and deep outline, sharp colour, and neglected forms are peculiar to him, whilst a tendency to profusion in ornament reveals the follower of the Umbrians and Sieneese.⁴

fresco of the Virgin giving the breast to the Infant Saviour may be seen as described by Vasari with the words: LIPVS DALMAXII PINSIT.

¹ VASARI, ed. Sansoni, ii., p. 15.

² Bologna, San Petronio. Inscribed: LIPPVS DALMAXII PINSIT 1407.

* This picture is now in the museum of San Petronio.

³ See A. BOLOGNINI-AMORINI, *Vita dei Pitt . . . Bolognese*, p. 17, 8vo, Bol., 1843; and VASARI, ii., p. 15.

⁴ The Saviour between St. Peter and St. Paul in S. Francesco at Bologna has disappeared (VASARI, ed. Sansoni, ii., p. 15). Malvasia (*Felsina*, u.s., p. 28) notes, amongst many others, a Magdalen washing the feet of Christ in San Domenico, a Virgin and Child under the Bolognini portico in S. Stefano, another in the parish

The pictures of Simone, generally called "de' Crocifissi," have the Bolognese character, and more or less a family likeness to those of Vitale, Andrea, and Lippo Dalmasii.¹ Yet there was less of the Umbrian in him than of the low Giottesque. Instead of affected daintiness, his figures have a coarse and masculine vulgarity. Two of his crucifixes remain.² One of them, colossal, dated 1370, in the Cappella della Croce at San Giacomo Maggiore of Bologna; the other under glass in the fourth church dedicated to San Pietro e Paolo in San Stefano at Bologna.

Nothing can be more common, exaggerated, or heavy than the form of the crucified Saviour or the faces of the Virgin and Evangelist.³ One of Simone's best works is a small one repre-

church of S. Andrea. Amorini describes (p. 17) the Virgin and Child, over life-size, between St. Florian and St. George and St. Anthony and St. Christopher, in a farmhouse near the Porta Sant' Isaia and the church of San Paolo outside Bologna. The picture is inscribed LIPVVS PINXIT. In the gallery of Bologna, No. 225, a Coronation of the Virgin and six saints in a monumental altarpiece once in San Marco is very fairly assigned to Lippo. In the Pinacoteca at Bologna (No. 500) is a Coronation of the Virgin by Lippo Dalmasio, dated 1394, painted by the artist for Ridolfo Lambertini.

¹ Malvasia describes Simone as executing none but crucifixes, in contradiction to Vitale, who always scrupulously avoided that subject (*Felsina Pittrice*, p. 17).

² There is a third and smaller crucifix in Simone's manner in the church of S. Giovanni in Monte at Bologna, in the sixth chapel on the right.

³ The latter of these crucifixes, much damaged by dust, is inscribed on one side: AFFIXVS LINGNO PTE SUFFERO PENAS. SYMON FECIT HOC OPVS; and on other, CEMENTO Q PVLVIS ES, ET IN PVLVE REVERTERIS AGE PENITENCIA, ET VIVES IN ETERNVM. Instead of the female saint at the foot of the Cross, opposite the Magdalen, is a monk bearing a cross. The former is inscribed: SYMON FECIT HOC OPVS A. D. MCCCLXX DIE VLT. FEBR. . . . HIC. Another Crucifixion was noted by Malvasia in S. Martino Maggiore (*Felsina*, u.s., i., p. 21). Another subject peculiar to Simone is the Coronation of the Virgin, one example of which may be seen, much damaged by cleaning, No. 163 in the Fine Arts Academy at Bologna, signed SYMON FECIT HOC OPVS. Another inscribed SYMON DE BONONIA FECIT HOC OPVS, engraved by Rosini (*Stor.*, u.s., ii., p. 223), and once in a country church outside Bologna, was lately in the possession of a picture dealer at San Giovanni in Persiceto near Bologna. This picture is now No. 474 in the Pinacoteca at Bologna.] Whilst a third with the date of 1377 is indicated by Malvasia as in the Foresteria of S. Francesco at Bologna. Two more in the Academy of Bologna have neither date nor signature. The Editor can discover only one other Coronation of the Virgin by Simone in the Pinacoteca at Bologna, No. 164, and that bears the inscription SIMON FECIT.] Pope Urban V., enthroned in the act of benediction and holding a picture of S. Peter and St. Paul, signed SYMON FECIT, is in the same Academy [* No. 340];

senting the Nativity and signed with his name at the Academy of Arts at Florence. It is well composed, but marked at the same time by all the defects of his undeveloped style.¹

Simone's frescoes are as rude in execution as his panels, as we perceive in the St. Ursula with her attendant virgins in the seventh church dedicated to the Santissima Trinita in San Stefano at Bologna.²

Conflicting opinions exist as to whether Simone's contemporary, Cristoforo or Cristofano, is a Bolognese, a Ferrarese, or a Modenese,³ and the question might possibly be elucidated, were any sensible difference to be traced between the works of the painters in each of those cities. But as a humble mediocrity characterised them all, the discussion may be left to local disputants, and we may be content to learn that Cristoforo differs very little in style from Simone de' Crocifissi, and that his productions, such as they are, date from the close of the fourteenth and rise of the fifteenth century.

besides a small picture, inscribed SIMON FECIT HOC OPVS, representing Christ amongst the Apostles.

* In addition to the works of Simone described or referred to above, the following may be mentioned: (1) A Coronation of the Virgin, the property of Mr. Langton Douglas, formerly in the Gozzadini collection at Bologna, which bears the inscription: SIMON PINXIT HOC OPVS. This picture was painted for the Compagnia della Morte of Bologna. (2) Another Coronation of the Virgin, signed SIMON PINXIT HOC OPVS, was formerly in the Gozzadini collection, and was sold at the sale of that collection in March, 1906. (3) A Death of the Virgin, No. 170 in the Pinacoteca at Bologna. (4 and 5) Two other panels in the same gallery (Nos. 363, 364), in each of which are represented two saints with an angel above them.

¹ Florence, R. Galleria Antica e Moderna, Sale del Beato Angelico e di Altri Maestri, Sala Prima, No. 260. At bottom is the inscription: SYMON. FI.

² St. Ursula wears a diadem in relief and holds the Gospel and a banner. The figures, life-size, are visible to the knee.

A Virgin and Child in a glory of angels, much damaged by restoring, and inscribed SIMON FECIT HOC OPVS, is in the gallery of Modena (No. 24 of Modena Gall. Cat.). [* There are five angels on either side. One of them in the foreground to the left plays a violin, another on the right a mandolin.]

A Madonna between two saints (one of them in episcopals) and guarded by four angels in rear of the throne, with the words SYMON PINXIT, in the Galleria Costabili at Ferrara, completes the catalogue of existing works by a third-rate master, whose contributions to the decoration of the church of Mezzarata at Bologna may be noticed presently.

³ See the conflicting opinions in notes to p. 41, VASARI, ed. Sansoni, ii., 140, in Vasari himself, same page, in BALDINUCCI, iv., p. 513, and LANZI, iii., p. 12.

A small panel with the Crucifixion and the Entombment, once in the Costabili collection, but now in the public gallery at Ferrara;¹ another, equally small, in the same place, representing the Saviour on a tree-Cross, with the pelican above him, angels about the head, and a youthful female saint below in the act of reading;² a third Crucifixion near the foregoing, with a most defective figure of Christ, of dark tones, raw opaque colour, and marked outlines; a fourth Crucifixion, with the Virgin and Evangelists at the sides, the Magdalen grasping the foot, and a vehement angel at each side of the Cross, in the same place, are sufficient to explain the claims of that city to Cristoforo. But besides these, a Virgin and Child, fragment of an Epiphany on a wall of the bellroom at S. Andrea at Ferrara, might prove that the artist inhabited that city. In the same church near the steps leading to the "Cantoria," of old the chapel of S. Andrea, is a Coronation of the Virgin with three angels on one side, life-size figures, by the same hand.

These feeble productions of the Bolognese school betray the impress on Cristoforo of the manner introduced into these countries by the lower Giottesques, who are already noticed as having influenced Simone; and a general resemblance may be traced between them and the remnants assigned to Vitale, Simone, Cristoforo, and Jacopo in Mezzarata. The frescoes of Sant' Andrea are, however, more in Cristoforo's style than in the manner of the other artists just named. They are firmly drawn, fairly proportioned, but of a general reddish flesh tone. We may add to them the interesting remnants of a large fresco recently recovered from whitewash above one of the entrances in S. Andrea. The subject is an allegory like that of the Dominicans in the Spanish Chapel at Santa Maria Novella in Florence. But here St. Dominic holds the place of honour between David, Isaiah, Jeremiah, and Ezekiel on one side, and Aristotle, Plato, Socrates, and Seneca on the other. Beneath these the seven Cardinal and Theological Virtues and allegorical subjects more or less distinct; though much injured, these fragments seem to be by the same painter as the Epiphany and the Coronation. In D'Agincourt is a plate³ of a Madonna called "del Soccorso," originally in Mezzarata and signed XPFORVS PINXIT, 1380, which has disappeared

¹ Inscribed: XTOFORVS FECIT.

² Ferrara Gallery, No. 23, gold ground.

* The authors misunderstand, I think, this picture. It represents a Dream of the Blessed Virgin. She lies asleep on a wooden bed over which a red coverlet is spread. She sees, growing out of her side, a tree, on which hangs the crucified Son of Man. Around him are six angels. Above Him is a pelican in her piety.

³ Plate clx. of D'Agincourt's work.

together with another signed CHRISTOPHORVS PINXIT E RAVAGEXIVS DE SAVIGNO 1382, FECIT FIERI, depicting the Virgin and Child between St. Anthony and St. Catherine, originally, according to Bumaldo and Baldinucci, in the church of the Padri Celestini at Bologna.¹ A fresco in San Francesco at Bologna, now whitewashed, has been engraved by D'Agincourt,² who curiously admits in the author of it a painter different from his namesake.

To judge accurately of the manner peculiar to Jacopo degli Avanzi of Bologna, the best test is by a Crucifixion inscribed with his name³ in the Colonna Gallery at Rome.

Here the Saviour appears nailed to a tree-Cross, with the pelican above him. The Virgin wrings her hands, mouthing and straining her face fearfully. Nearer the foot of the Cross the Magdalen kneels with her arms thrown back, whilst to the right St. John Evangelist looks up grieving to the Saviour. The Redeemer is thin and feeble in frame, livid, straight, and lifeless; a reedy slenderness and pinched features are peculiar to the remaining figures, the whole being coloured in a dull yellow tone stippled over deep *verde*, with dark draperies of changing hues and outlines of great minuteness.

From this work alone, Jacopo may be noted as a painter of the Bolognese school of the close of the fourteenth century, whose drawing, colouring, and forms are distinct from those of the painter with whom he has been confounded, namely, the alleged author of frescoes in the chapel of St. George at Padua.

Perfect identity of style justifies us in assigning to Jacopo degli Avanzii a Crucifixion in the Academy of Arts at Bologna, evidently a pinnacle of an altarpiece.⁴

¹ BUMALDO, *Minerv.*, u.s., p. 238. BALDINUCCI, u.s., iv., p. 154.

² Text, ii., 119, and plate cxxxvi. of D'Agincourt. Here the signature, XPÖFALVS PISIT. 1456, ADI 20 DI APRILE FV FATO QVESTO, led D'Agincourt to believe in the existence of one Cristoforo Orтали. This is obviously an error.

³ JACOBVS DE AVÄCIIS DE BONONIA. F.

⁴ No. 160, Bologna Academy. It represents the Saviour on a tree-Cross, with the pelican above His head, from whose nest a flying serpent issues. At the extremities of the horizontal limb two prophets with scrolls are not without character, whilst the Saviour is represented with some nature, though of vulgar features. This is undoubtedly the best Crucifixion of the Bolognese school. The Magdalen embracing the foot of the Cross mouths as she looks up. The Virgin faints on one side in the arms of her attendants, in the presence of St. John and others; and on the right the usual crowd looks on.

A much-damaged panel, likewise in the Academy of Bologna, divided into spaces decorated with scriptural scenes, may be regarded as a lower example of Jacopo's manner.¹ A third of the same kind represents the Crucifixion, the Coronation of the Virgin,² and other subjects.³

Ugly masks, grimace, exaggeration of movement united to feeble execution are thus combined in Jacopo, who imitated the Giottoesques of Ravenna and Pomposa. Through the lower or third-class followers of Giotto therefore Bologna received the Florentine influence. Nor can any difference be noticed between the foregoing examples of Jacopo and the frescoes assigned to him at Bologna.

We now repair to the church originally called "Casa di Mezzo," or "Mezzarata," situate outside the Porta San Mammolo at Bologna, decorated with frescoes by most of the artists whose works have just been described.

For a long time these wall paintings, which, according to Vasari, were completed in 1404,⁴ remained in a good state. They were whitewashed and subsequently cleared, some being even sawn away and removed altogether.⁵

Entering the church, we see eight incidents from the Life of Joseph,⁶ one of which is carried on to the wall in which the portal is pierced, but the latter is well-nigh obliterated and the traces of a name beneath the farthest one are indistinct. According to Vasari, the scenes of the Creation from Adam to Moses were executed by Cristofano,⁷ of whom it is stated that he painted at Mezzarata in 1380.⁸ But the *Guida di*

¹ No. 159, Bologna Academy.

² *Ibid.*, No. 161.

³ In the Bologna Academy is now a Coronation of the Virgin by Jacopo Avanzi (No. 744). It is one of the better works of the master, and has suffered little from restoration.

⁴ VASARI, ed. Sansoni, iii., p. 91. See also II., 141 and 142 n.

⁵ For example, some of those representing scenes of the Creation, which were taken to the private residence of Signor Minghetti.

⁶ The first and most distant is difficult to explain; the second represents Joseph in the Well; the third, his Sale by his Brethren; the fourth, Jacob receiving the Clothes; the fifth, the Confinement of Joseph upon the charge of Potiphar's Wife; the sixth, Joseph's Interpretation of the Dream; the seventh, his Brethren before Joseph; the eighth, an indistinct incident. The traces of a name are on the lower border of No. 8.

⁷ VASARI, ed. Sansoni, p. 140 and 141 n.

⁸ BUMALDO, *u.s.*, p. 238.

Bologna of 1792¹ gives the name beneath the incidents of Joseph's life as JACOPVS F.

The next lower course of the same wall is filled with partly defaced subjects from the Life of Moses, partly damaged and restored. In such portions as are more distinct than the rest, for instance, where Moses casts down the Tables of the Law, we trace a Giottesque look distinct from that of Vitale, Cristoforo, and Simone; yet we need not be misled by Lamo² into the belief that Giotto himself painted at Mezzarata; and the frescoes of the second course have still a predominant Bolognese character.

The third and lowest part of the wall is decorated with subjects from the Book of Daniel, and according to the *Guida di Bologna* of 1792 was inscribed LAVRENTIVS F. Bumaldo states that one of the painters of Mezzarata in 1360 was Lorenzo.³ The character of the frescoes in the third is very like that of the second course, both being of a rude execution.

Above the entrance door is a Nativity, which Malvasia describes as having borne the name of Vitale.⁴

The space to the left of the entrance is divided into two courses, in the uppermost of which indistinct traces remain of an Epiphany and a Flight into Egypt. Malvasia, however, describes the subjects at length in his *Felsina Pittrice* and adds that they were inscribed JACOBVS, SIMEON F.⁵

Rosini has engraved some of the subjects in the lower course, where vestiges of a Last Supper⁶ and the Miracle at the Pool of Bethesda are left,⁷ and beneath the latter still appears the signature JACOBVS FECIT.⁸ The whole of the paintings on this side have the character of Bolognese art of the close of the fourteenth century, in the general style of Jacopo, Simone, and Cristoforo. None of them disclose the hand of Galasso Galassi, whom Vasari describes as having painted scenes of the Passion in this very church. It may not be forgotten, further, that in the most distant corner of the lower course, to the right of the entrance, remains

¹ 8vo, p. 397.

² LAMO, *Graticola di Bologna*, u.s., p. 16.

³ BUMALDO, u.s., p. 239.

⁴ *Felsina Pittrice*, u.s., i., p. 18.

⁵ *Ibid.*, i., p. 18.

⁶ Retouched by Bagnacavallo, says Malvasia (*Felsina Pittrice*, u.s., i., p. 19).

⁷ *Storia*, u.s., ii., p. 226.

⁸ The first syllable all but gone. That this signature is genuine is proved by Malvasia, who noted it before the frescoes were whitewashed (*Felsina Pittrice*, u.s., i., p. 18). Bumaldo dates Jacobus's labours in 1398, u.s., p. 240.

of a fresco representing a wedding exist and are assigned to Galasso Galassi, and these have truly a more modern appearance than the rest of the decorations in this church.

The frescoes of Mezzarata confirm that Jacopo degli Avanzi of Bologna and Jacopo Avanzi of Padua are different artists.

But the necessity of carefully distinguishing the creations of men of the same name and of one period is shown by the fact that besides Jacopo of Padua and Jacopo of Bologna, a painter is registered at Bologna whose name was Jacobus Pauli. He was a poor craftsman of the fifteenth century, whose pictures are equally remarkable for absence of shadow, broken draperies, wiry outline, and tempera of dull tone.

The least defective work of Pauli is in the Archivio Notarile, Palazzo del Podestà of Bologna, where an Annunciation with figures less than life-size is represented with a kneeling patron in prayer on the left hand.¹

Next in importance is a Crucifixion in the gallery of Bologna, with the master's signature in the lower framing, a picture removed from the sacristy of Santi Naborre e Felice, an old cathedral church, in which Malvasia saw frescoes dated 1384, of which he specially mentions the Annunciation and the Coronation.² In the gallery of Bologna again are a Coronation of the Virgin with wings representing St. Peter and the Baptist, and St. James and St. Michael, and the Virgin Annunciate and Angel Gabriel, and a half-length of St. Helen in prayer before the cross, attended by a donatrix in the garb of a nun.³

A large altarpiece in the complicated Venetian form, partly by Jacobus, is in the chapel of Santa Croce in San Giacomo Maggiore of Bologna. Of this, the upper course, representing the Coronation of the Virgin in the centre, is inscribed with the painter's name.⁴ It is curious that this assemblage of hard, wiry figures of a dull uniform colour unrelieved by

¹ Beneath this figure the name JACOBVS DE BLĀCHITIS is written, and on the border the signature JACOBVS PAVLI F.

² Bologna Academy, No. 10, with the words JACOBVS PAVLI F.

³ Bologna Academy. No. 11, the Coronation; Nos. 367, 368, the wings as in text; No. 328, St. Helen.

* This is now rightly given to Vitale.

⁴ Inscribed JACOBVS PAVLI F. In the central pinnacle is Christ Crucified, with the Virgin and St. John at the sides. The wings on each side of the Coronation contain a figure of a monk and St. John the Baptist, with St. Catherine of Alexandria and the Angel Gabriel severally in the pinnacles. St. Lawrence and St. Mary Magdalen, with a saint and the Virgin Annunciate in the pinnacles.

shadow should be part of an altarpiece of which the remainder is executed in the manner of Lorenzo Veneziano.¹

The name of Petrus Johannis, another feeble Bolognese, may be found on a fresco in the cloister of San Domenico at Bologna representing the Trinity, but damaged by the obliteration of one-half of the crucified Saviour. On the left, a kneeling prelate is presented by St. Lawrence.² Petrus is not free from the defects of his contemporaries; broken draperies and hard outlines are a feature in his work, but there is some nature in the movement and colouring of his figures, which reveal in some measure the influence of the school of the Giottesques.

Malvasia's long list may be consulted for a further study of this artist's works³ and of other men of inferior talent at Bologna.⁴

¹ By Jacobus Pauli is also a Coronation of the Virgin, with angels and two Franciscan saints, once in the Musée Napoleon III. at the Louvre. No. 70 of that collection (wood, m. 0.55 high by 0.82), inscribed JACOBVS PAVLI PINSIT, not now exhibited. Malvasia notices many works of the same hand in Imola, Faenza, Modena, and Verona (*Felsina Pittrice*, i., p. 22).

² The prelate is in part obliterated.

³ His earliest work was known to Malvasia (*Felsina*, i., p. 31). It was signed 1415: PETRVS JOANNIS PINXIT, represented a Virgin and donor, and was in S. Frediano "fuori di Porta S. Mammolo." A Virgin and Child, possibly by the same hand, and inscribed 1436. PETRVS JOHANNIS DE LIANORIS, may be noticed, much damaged and repainted in oil, in the sacristy of S. Giuseppe of the Cappuccini "fuori di Bologna." Another by the same, and dated 1453, representing the Madonna between saints, amongst whom St. Jerome and St. Petronius are to be distinguished, occupies a place in the Bologna Academy (No. 107). A fresco by him in the court of the palace belonging to the Marquis Virgilio Davia represents the Virgin and Child between St. James and another saint, and is dated 1449. See also *Felsina*, u.s., pp. 32 and following.

⁴ To complete this study of Bolognese examples at Bologna we may cast a glance at the following:—

In the Cappella della Consolazione at S. Stefano, a St. Benedict, with St. Sixtus and St. Proculus, much in the manner of Simone de' Crocifissi, a quadruple panel with incidents from the life of some saint, inscribed (modern) MORBOS PELLIT, INNOCĒM SALVAT, MARTYRES REGIT, DEMONES FVGAT, in the style of Jacopo degli Avanzii. Better still than the foregoing and under the Giottesque influence at the rise of the fifteenth century, a triptych of the Virgin and Child with saints, one of whom is St. Christopher; another recommends a patron; whilst the Angel and Virgin of the Annunciation are in the pinnacles. In the same place, for a time, there was also St. Anthony the Abbot, St. Mark, St. James, and St. John Evangelist, and a Coronation, all part of one altarpiece, beneath the last of which were the words: JOHANNES

Omitting the ingenious inquiries which have been suggested by the varied readings of an inscription on a picture in the gallery of Vienna, in which Barisino or Rarisino appears as the father of Tommaso of Modena, it is of interest to note that no other qualities or defects are to be discerned in the work of this painter than those which characterise the Bolognese, Ravennese, Modenese, and Venetian pictures of the time. It is of little moment in consequence to discuss with Federici the moot question whether Tommaso was born or taught at Modena or Treviso. Tommaso personally seems to have preferred Modena.¹ He is the first artist of any skill who illustrates that capital; and his pictures equally reveal his comparative mediocrity and Modenese art of the fourteenth century.

Amongst the earliest productions known as work of Tommaso's hand

DE . . . in style like a painting of Petrus Pauli, of the rise of the fifteenth century.

[* Signor Moschetti has shown that this picture is not by Giovanni da Bologna and that the inscription reads JOANNES DE CANELO. See *Rassegna d'Arte*, Feb.-March, 1903, p. 37.] Johannes is the name of a Bolognese, of whom there are traces far away from his residence, viz.—

Venice Academy, No. 17, the Virgin giving the breast to the Child, in the centre; at the sides, St. John the Baptist and St. John Evangelist, and St. Peter and St. Paul; above, the Virgin Annunciate and the Angel Gabriel. In the foreground, before the Virgin, a group of Brethren in white are represented kneeling. The altarpiece is signed: CVAN.DA.BOLOGNA.PENSE. Probably by the same, a Coronation of the Virgin, in the collection of M. A. Gualandi at Bologna, inscribed IOANES. PICTOR DE BOLOGNA, which may be the same picture as that noticed in S. Stefano at Bologna.

* Signor Moschetti has shown that Giovanni da Bologna was a pupil of Lorenzo Veneziano and belongs to the Venetian school. It was Signor Moschetti's good fortune to find in the magazine of the gallery at Padua the lost St. Christopher of Giovanni da Bologna described by Lanzi (*Stor. Pitt.*, 1825, Tom. iv., p. 18). It bears the inscription JOANES DE BONONIA PINXIT. It hangs now in the Pinacoteca at Padua. When Lanzi saw it, this panel was in the Scuola de' Mercanti at Sta Maria dell' Orto in Venice.

¹ Federici gives apparently convincing proofs that Tommaso was born at Treviso of a Modenese father. See *Mem. Trev.*, i., pp. 65 and following.

* The researches of Signors Giulio Bertoni and Emilio Paolo Vicini have brought to light documents proving that Tommaso was a native of Modena, and that his father, Barisino dei Barisini, was also a painter. The same writers have demonstrated that Modena produced several artists in the latter part of the thirteenth and in the fourteenth century, such as Obizzo, Ugolino, Gerardino Berardi, Bonane, Paolo, and Bartolommeo and Giovanni Deddo, Niccolò di Pietro Patecchi and Niccolò da Reggio, as well as Barnaba da Modena, Serafino Serafini, and Fra Paolo. See BERTONI and VICINI, *Tommaso da Modena*, Modena, 1903.

are wall paintings in the chapter-house of San Niccolò at Treviso,¹ where forty figures of pontiffs, cardinals, bishops, and friars are disposed in an equal number of simulated niches in two courses. Each figure is in a state chair; some are in thought, some reading, others writing. The art of the time was so imperfect that we are surprised at the painter's comparative skill in rendering nature with variety of form and expression. But as to the first, there is some disproportion in large heads commanding small and paltry bodies; whilst the second is produced either by excessive size of eye, or exaggerated length of brow, or by contraction of the facial muscles. The painter's chief defect is want of correct design, which is repeatedly manifested in incorrect drawing of hands and articulations. The prevailing flesh tone is brown and dusty. The draperies are fairly put together, but there is no evidence of careful study in any parts except the heads. Remnants of an inscription tell us that Tommaso of Modena completed this decoration by order of the Dominicans of Treviso in 1352.²

Judging from analogy, we may assign to the same hand or assistants in the school a set of injured frescoes on the pillars of the church of San Niccolò, some of which are better preserved than others, but which reveal in every case the close connection of the Trevisans with the Venetians of that age.

One of the best of these pieces, on a pillar to the left of the ingress, is a St. Agnes in a bright-coloured dress, St. Jerome in an episcopal chair, and St. Anthony with a crozier, pointing to a Head of Christ in a circular framing above him; two small figures of worshippers kneel below holding tapers. On the fourth pillar of the same side is the Virgin and Child seated under a daïs attended by St. Nicholas. Another Madonna, with St. Francis and St. Anthony in the same style, is on one of the pillars of the nave, near a figure of St. George slaying the Dragon. A third and fourth pillar contain the Virgin and Child enthroned, with a kneeling saint at her feet; a St. Nicholas and a St. Christopher of supernatural size. In the chapel of the Apostles, to the right of the choir, are an Epiphany with the Baptist, St. Nicholas, St. Catherine, St. Margaret and an orant donor, and facing it on the opposite wall is the Virgin and Child twice repeated with attendant figures, of which we

*¹ Signors Bertoni and Vicini show that Tommaso was absent from Modena from 1346 to 1359, except for a brief visit in 1349. It was probably during this period that he executed his numerous works at Treviso.

² The inscription: ANNO. DNI M^o CCC. LII. PRIOR TARVISI^N ORDIS PDIC. DEPIGI FECIT ISTAM CAPL^m. ET TOMA^s PICTOR. DE MUTTIA PIXT ISTVD.

recognise St. John the Baptist, St. Nicholas, St. Benedict, and others. These paintings are not so old as those in the body of the church, but they are by disciples or followers of Tommaso and probably date from about 1366.¹

The painter's hand without the intervention of assistants is apparent in San Francesco at Treviso, where the Rinaldi chapel is decorated with a fresco in which Tommaso has represented the Virgin Mary enthroned, giving the breast to the Infant Christ, between St. Francis and St. Anthony the Abbot, and St. Bonaventura and St. Christopher. If there be any charm at all in the picture, it may be due to a benign expression in the Virgin's face, and natural movement and fair grouping of the figures. There is evidence of progress in improved drawing and well-blended flesh tints of a vigorous brown. But the surfaces are still a little flat. It would seem as if Tommaso had been visiting and taking note of certain peculiarities which we shall find developed in Padua.² Another wall-painting in the same chapel, evidently due to our artist, is that in which S. Mario is depicted in a niche, in an episcopal chair, giving a blessing.³

Local chroniclers of art matters tell of other productions assignable to Tommaso at Treviso.⁴ But hitherto none were shown except a much-injured Crucifixion of doubtful origin, but of Umbrian character, in the sacristy of the Beneficiati in the Cathedral, until a series of frescoes representing twelve incidents from the legend of St. Ursula were recently rescued from whitewash and taken away from the demolished church of Santa Margherita.

It is needless to recapitulate the subjects.⁵ Much has occurred to

¹ FEDERICI, *Memorie Trevigiane*, i., p. 195, 4to, Venice, 1803. In a side chapel in Santa Maria Maggiore at Treviso. In the same form and of the same time may be mentioned remains of frescoes, one of which is the Virgin seated with the Child in her arms, giving a blessing. These frescoes are described in CRICO, *Lettere*, Treviso, 1833, p. 57.

² Treviso, S. Francesco. Inscription on frescoes in Rinaldi chapel: HOC OPVS [fecit fieri expensis suis] LEOPARDVS DE VBERTIS DE FLORENTIA DIE XVIII NOVEBRIS ANO DÑI MCCCLIII. See FEDERICI, *u.s.*, i., p. 193.

³ Above the ingress to the chapel, a St. Francis, with a saint and angels, seems by a follower of the same style, but by a less able hand than the foregoing.

⁴ FEDERICI, *u.s.*, i.

⁵ See the subjects in LUIGI BAILO, *Relazione*, etc., Treviso, 1883.

deprive the pictures of value and attractiveness. But the compositions are abundantly furnished with figures in lively action. They are treated pretty equally, with the exception of parts which may have been by assistants. They show a certain power of expression and readiness in rendering quick movement, and the rosy-brown flesh tints are very nicely blended.¹

It is easy to conclude from such a work as this that Tommaso was fairly entitled to be selected, as we find him to have been in 1357, to visit Prague and its vicinity, where he was employed by Charles IV. of Bohemia to execute numerous pictures.

The most accessible proof of Tommaso's employment in Bohemia is a picture in the Imperial Gallery at Vienna, in which the Virgin and Child are represented between St. Wenceslaus of Bohemia and St. Dalmasius.

The figures are half-lengths of almost life-size. The Infant Christ plays with a lapdog. Wenzel of Bohemia appears in armour, banner in hand. A quaint inscription declares that Thomas of Modena is the painter. The figures are marked by his usual characteristics—flat ornamental surface, mild expression, and well-blended colour.²

Tommaso decorated many parts of the castle of Karlstein in Bohemia,³ where the altarpiece of the Virgin and St. Wenzel stood.⁴ His employer was Charles IV. of Austria. His occupation

*¹ In the castle of Collato, in the Cappella Vecchia di S. Salvatore, are certain frescoes attributed to Tommaso by Schlosser in his work on the artist. In one of these is represented St. George and the Dragon; in another, St. Ursula and her companions; in another, a Madonna and Child; and in the fourth, an event in the Life of Christ. See SCHLOSSER, *Tommaso da Modena und die ältere Malerei in Treviso*, in the *Jahrb. d. kunsth. Sammlungen des allerhöchsten Kaiserhauses*, Band xix., Wien, 1898; also LUDWIG AND MOLMENTI, *Life of Vittore Carpaccio* (Translated by R. H. Hobart Cust). Murray, London, 1906.

² Vienna Gallery, No. 314. Wood, 2 feet 5 inches high by 3 feet 1 inch; the centre-piece, m. 0.79 high by 0.54; the side-pieces, m. 0.79 high by 0.44. Inscribed:

QVIS OPVS HOC FINXIT THOMAS DE MVTINA PINXIT.
QVALE VIDES LECTOR. BARISINI FILIVS AVCTOR.

The picture is injured by retouching. The first letter in the word *Rar-* or *Barisini* is abraded.

*³ Signors Bertoni and Vicini (*op. cit.*, pp. 155-8) have given good reasons for supposing that the years of Tommaso's sojourn at Karlstein were between the year 1368 and the year of his death, 1379.

*⁴ The altarpiece is now again at Karlstein. For some time it was in the Vienna Gallery, and is included in the current Official Catalogue.



MADONNA AND CHILD
 BY TOMMASO DA MODENA
 From a picture at Karlstein

extended to frescoes as well as panels, and two of the latter have been preserved—an *Ecce Homo*,¹ greatly injured, and a Virgin and Child in a framing with the four Evangelists and angels.

They are in a bad state, and yet amongst the best productions of the master.² The frescoes which may be assigned to Tommaso are in the chapel of St. Catherine, where the Virgin is represented in the altar niche between St. Peter and St. Paul and the kneeling figures of an emperor and his empress. On the parapet of the altar is the Crucifixion on gold ground; and on one of the walls are figures of saints—St. Adalbert, St. Sigismund, St. Wenzel, St. Procopius, St. Ludmilla, and St. Elizabeth. Above the door again, an emperor and empress holding a cross; and in the windows, on glass, Christ with the symbols of the Passion and the Crucifixion, doubtless by Tommaso. The character of these frescoes and designs is that which we have noticed at Treviso, with perhaps a little more of the Umbro-Sienese. They were doubtless executed by our Modenese with the assistance of Nicolaus Wurmser, to whom are assigned the paintings of the *Maria Kapelle* at Karlstein, where indeed there is a Virgin and Child very much in Tommaso's manner. That Tommaso influenced most of the local men of his time in Prague is proved by the caricature of his style in the common designs assigned to Theodoric of Prague in the *Kreuz Kapelle* at Karlstein. He is supposed to have been employed with Theodoric in the decorations of the chapel of St. Wenzel in the Cathedral of Prague, but what remains of this work is so injured as to defy criticism. His influence is to be found in a cloth of St. Veronica with a framing of saints, attributed to a Byzantine painter, and a Virgin and Child assigned to Cimabue in the same Cathedral—the latter a picture of which the counterpart as regards treatment is to be found in a Madonna “of the old German school” in the monastery of Strahow by Prague.

There is no record of Tommaso's return to Treviso after his journey to Bohemia. We might conjecture that he went back and lived to old age in Italy, if we could conscientiously assign to

¹ Signed: THOMAS D. MVTINA FECIT.

² Christ is up to His middle in the tomb, His Arms are crossed, in a niche (Head and Neck obliterated). In a lunette, part of angel on a gold ground; and in the framing, traces of figures of saints. The Virgin and Child, a half-length in a framing of saints, and an angel in a lunette above; the Virgin's blue dress partly new and partly broken into holes. In these panels as well as in the frescoes of Karlstein the tombs and accessories are all in raised ornament.

him a small portable altarpiece in the gallery of Modena, bearing the name of "Tomas" and the date of 1385. But we cannot be assured that Tomas is Tommaso of Modena, nor is the date genuine. The altarpiece contains the Virgin and Child and the Limbus, with St. Bruno, the Boy Baptist, St. Jerome taking the thorn from the lion's paw, and St. Catherine in the side panels. The treatment cannot be studied effectually on account of the effects of time and restoring.¹

A St. Catherine in the Venice Academy with an unsatisfactory signature, assigned to Tommaso da Modena, must be classed amongst the pictures of a later age and of a Transalpine school.²

Tommaso seems to be followed at Modena by Fra Paolo, a Dominican, whose name is connected in an irregular way with a picture in the Modena Gallery, representing the Virgin Mary giving the beast to the Infant Christ, and adored by a kneeling prelate. The blue ground with stars, the vast halo with rays round the Virgin's head, and the moon at her feet, remind us of compositions by Ghissi and some of the Bolognese. An inscription contains the name of F. Paolo and the date of 1374. But the arrangement of the figures and their surroundings is not in unison with the technical execution, which is not that of the fourteenth but that of a later century; and it may be that the work is a copy.³

An artist of Tommaso's time is Barnaba of Modena, whose

¹ Modena Gallery, No. 489. Inscribed:

PVLGROS AVRORA MATER PIA VGO DECORA P NOBIS ORA.
ET IN MORTIS NOS SVSCIPE ORA—THOMAS FECIT 1385.

The third cypher, laid horizontally, is very suspicious. Yet the picture is apparently in general feature a work of the fourteenth century.

* This picture has many of the characteristics of Tommaso da Modena, and may be by him. The inscription in its present form is not original, and perhaps "6" took the place of an "8" in the original signature. Tommaso certainly died in 1379. See BERTONI and VICINI, *op. cit.*, pp. 161, 162, and 173.

² Venice Academy, No. 352. Inscribed: IO TOMS PICTOR DE MVTINA PIN. ANNO MCCCLI. These words are a forgery. But see LANZI, *u.s.*, ii., p. 80. * This picture is not given to Tommaso in the current catalogue.

³ Modena Gallery. No. 479. Canvas. Inscribed at bottom: LA NOSTRA DONNA. D. VMILTA MCCCLXX. F. PAVLVS DE. MVTINA FECIT. ORD. P.DIC IIII I DIE NAT. In two rounds at the upper part of the picture are the Virgin Annunciate and the Angel Gabriel.

* This picture seems to be an old copy. The master who painted the original was clearly influenced by Francescuccio Ghissi.

practice was chiefly confined to the district of Genoa and to Pisa. Before tracing his career in the first of these countries we must give some account of the art developed in that part of Italy. In the first place the names recorded in documents or preserved on pictures of the first half of the fourteenth century may be left to students of local history.¹

We start with an altarpiece in the gallery of Palermo, which was executed, as an inscription tells, by Bartolommeo da Camogli in 1346. This painter is mentioned in a Genoese deed or contract of 1346 for an altarpiece promised to Raffo di Tommaso. It may be that the altarpiece in question is the picture for which the contract was made. It represents the Virgin and Child in a halo of rays on a golden ground; in the spandrels of a trefoil over the principal group are the Virgin Annunciate and the Angel Gabriel; below are the Emblems of the Passion and a number of kneeling penitents of some religious corporation. Injured in many parts, the altarpiece still shows that Bartolommeo was a disciple of the school of Simone and Lippo Memmi.

Another artist of the same calibre, but different in style, is Francesco Neri of Voltri, whose picture in the gallery of Modena represents the Virgin, nearly of life-size, enthroned, with the Infant Saviour on her knee offering a cherry to a captive bird. Two angels in adoration kneel at the sides of the throne; at the Virgin's feet are three figures in prayer; and in rounds above are two prophets with scrolls. This is technically a picture of careful execution and well-blended tone, with much tenderness of expression and lively tinted colour, but not so much in the manner of a Sienese as of a Tuscan familiar with the works of Taddeo Gaddi. The Florentine guild had a registered member called Francesco Neri in 1368, and historians have preserved the name in connection with a picture, now undiscoverable, in the refectory of San Michele in Borgo at Pisa.²

¹ SPOTORNO, *Storia letteraria della Liguria*, Genova, 1824; and SANTO VARNI, *Appunti Artistici Sopra Levante*, Genova, 1870, pp. 18, 40, 49. Names: Opizzino da Camogli, Manfredino da Cesia, 1348, Anfreone di Guglielmo Noce, Francesco d'Oberto, 1368 (see ROSINI, *u.s.*, ii., 228), Oberto da Moneglia, Giannino di Francia, Emmanuele and Antonio Vacca da Albenga.

² Modena Gallery; but once it was seen in a Florentine collection. Inscribed: FRANCISCVS NERII DE VVLTRO, DEI GRATIA, ME PINXIT. The Pisan picture was

Barnaba of Modena may have been educated to art at Genoa, just as Neri apparently was taught at Florence. There are no reliable accounts of his youth or early manhood.¹ Documentary evidence shows him busy at Genoa with important duties in the middle of the fourteenth century, painting the chapel of the Ducal Palace in 1364, and restoring an altarpiece in 1370 for the Loggia dei Banchi.

The first altarpiece which bears his name is a Virgin and Child of 1367 in the Staedel Gallery at Frankfurt; in which the movement of the mother and her charge is conceived in the feeling of the Umbrians, but the heads and features are those of the old schools before the revival. Characteristic in the same sense is the treatment of flesh, in light and dark hatching on a uniform green ground, and draperies of countless folds streaked with gold; notable likewise the round head and gazing eye and long-fingered hands.²

Two years later was produced the Virgin and Child, once in the Berlin Museum, an injured piece, in which the Infant Christ is seen feeding a bullfinch, as He sits on His mother's arm.³

In 1370 Barnaba painted the Virgin and Child for San Domenico,⁴ now in the Public Gallery at Turin, perhaps the most graceful of the pictures which the master has left us.⁵

Almost equally good was the Coronation of the Virgin, the Trinity with the Virgin, St. John, and the Symbols of the four Evangelists, the

signed, as Morrona tells us (*u.s.*, ii., p. 430): FRANCISCVS NERI P. ME PINXIT ANNO DNI MCCCXXXIII.

*¹ Bertoni and Vicini have published several documentary references to the family of Barnaba. His great grandfather Ottonello was from Milan. The painter's father's name was also Ottonello, and his mother was Francesca Cartari. He passed his youth in Modena. See GIULIO BERTONI and EMILIO P. VICINI in the *Rassegna d'Arte*, August, 1903, p. 118.

*² Frankfurt, Staedel, No. 1. Wood, 3 feet 6 inches high by 2 feet 4 inches. Inscribed: BARNABAS DE MVTINA PINXIT MCCCLXVII.

*³ Berlin Museum, No. 1,171. Half-lengths nearly life-size, signed: BARNABAS DE MVTINA PINXIT MCCCLXVIII. Wood, m. 1.06 high by 0.66, gold ground, lancet-shaped at top.

*⁴ That is S. Domenico-in-Rivoli.

*⁵ Turin Gallery. Figures of life-size, half-length, inscribed: BARNABAS DE MVTINA PINXIT MCCCLXX. The picture has been cleaned and in parts retouched. It was once in the Church of the Dominicans at Rivoli, then in S. Domenico at Turin, and afterwards at Genoa. The inscription was copied long since by Cav. Cibrario. See BONAINI, *u.s.*, p. 100.



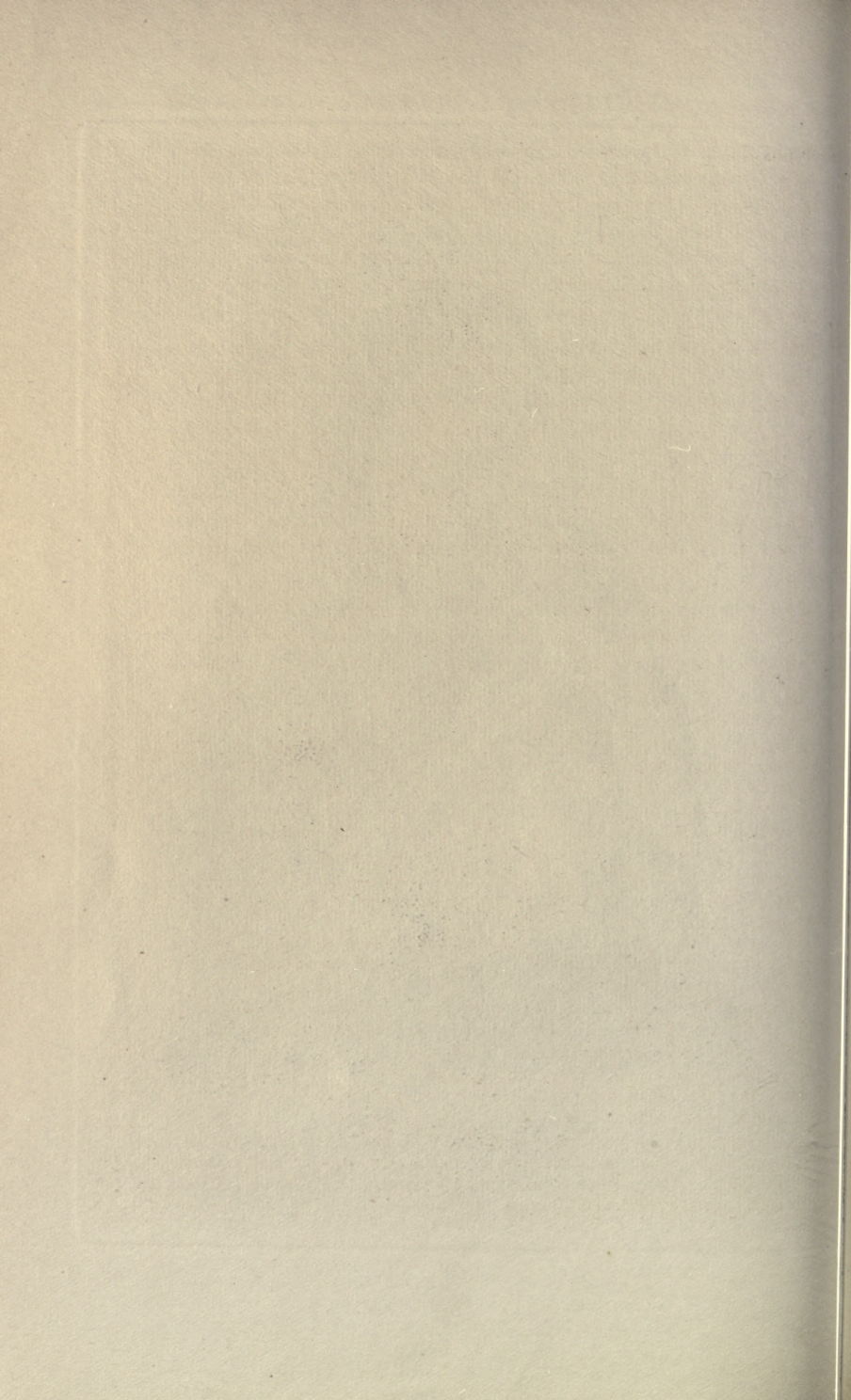
Alinari, photo.

Art. Agn. C.

Madonna & Child.

By Barnabas da Modena.

From a picture in the Turin Gallery.



Madonna with two votaries introduced by an angel, and the Crucifixion, once in the collection of Lord Wensleydale, and exhibited at Manchester. This altarpiece, divided into four compartments, bears the master's name and is dated 1374.¹

A more practised hand and broader style mark an altarpiece with half-lengths of the Virgin giving her breast to the Child, on a throne, behind which two angels support a tapestry, in San Giovanni Battista at Alba.²

That Barnaba lived a great part of his life in Piedmont is evident not only from pictures noticed in that State, but because, when the authorities of the Pisan Campo Santo sent for him, to complete the frescoes of San Raineri, in 1380, their messenger was despatched to Genoa. Though Barnaba came to Pisa,³ he did not finish the frescoes of San Raineri.⁴ But he painted two altarpieces in San Francesco, a third in the monastery of San Giovanni dei Fieri, and a fourth in a small church at Ripoli four miles from the city.

Of the two pictures originally in San Francesco,⁵ one alone remains, representing in half-length the Virgin giving her breast to the Infant Christ, the Annunciation, and other figures.⁶ For type and form this is

¹ Manchester Exhibition, 1857, No. 46. Engraved in D'Agincourt, pl. 133, fig. 3, inscribed: BARNABAS DE. MVTINA PINXIT MCCCLXXIIII.

* This work is now in the collection of the Earl of Carlisle at Naworth Castle. The Coronation and the Trinity are in the upper row, the Madonna and the Crucifixion in the lower. Below the two latter scenes are the Twelve Apostles in half-figure. This is the most attractive of all the known works of Barnaba and reveals powers in the artist of which his other paintings give no evidence. The compositions show dramatic power, and prove that the artist had great gifts as an illustrator. The Madonna here has more tenderness of feeling and is altogether more human than in his other works. Finally, these little scenes are far finer in colour than his better known paintings.

² Alba, once in S. Francesco at that place, inscribed: BARNABAS DE MVTINA PINXIT MCCCLXXVII. The picture is now very dark, but seems executed with greater breadth than earlier works.

³ Barnaba visited Modena on his way to Pisa. He was at Genoa again in 1383. See BERTONI and VICINI in the *Rassegna d'Arte*, August, 1903, p. 120.

⁴ *Vide antea*, Buffalmacco and Antonio Veneziano. BONAINI, *u.s.*, p. 102, and RONCONI, *Ist. Pis., u.s.*; *Arch. Stor.*, vi., part 7, p. 950.

⁵ MORRONA, *Pisa Illust., u.s.*, iii., p. 90.

* This picture is now in the Museo Civico (Sala V., No. 8).

⁶ The Virgin is in an arch inscribed within a rectangular frame having two medallions at the upper angles containing the Angel Gabriel and the Virgin Annunciate. Behind the Madonna four angels support a drapery. The picture bears the inscription: BARNABAS DE MVTINA PINXIT.

the best and most agreeable representation of the Virgin Barnaba has left us. It is much in the spirit of that at Alba, but executed with more feeling. The companion picture represented the Coronation of the Virgin, between St. Francis, St. Louis, St. Anthony of Padua, and the Beato Gherardo.¹

The altarpiece at San Giovanni, transferred, on the suppression and removal of that monastery, to the great chapel of the Campo Santo,² is now in the Academy. It is a life-size Virgin, enthroned in front of a tapestry held up by six angels, and adored by two others, kneeling before her with scrolls.³ The master's best altarpiece, however, is that which hangs above the door of the sacristy at Ripoli, unauthenticated by his name, but unmistakably in his manner, in which a full-length Virgin sits giving her breast to her Infant, between St. Andrew and St. Bartholomew, St. Peter and a saint in episcopals.⁴ It is a work executed technically and artistically on the principles peculiar to Barnaba.

The Modena Gallery boasts of a fair example signed with the painter's name.⁵ In the church of SS. Cosimo and Damiano at Genoa, one of the altars is adorned with a mutilated Virgin giving her breast to the Child, on gold ground; much injured, but still in the character of Barnaba, whose style in this case very nearly resembles that of Taddeo Bartoli.

Serafino de' Serafini of Modena was an artist of less power than Barnaba and clung more to the style of the Bolognese school.

¹ MORRONA, *u.s.*, iii., p. 90.

² *Ibid.*, ii., p. 233. It still bears the inscription :

BARNABAS DE MVTINA PINXIT.

and below, on the frame,

. . . . CIVES ET MERCATORES PISANI PRO SALVTE A

* Museo Civico. (Sala V., No. 6.)

³ The Infant stands on her lap. Nothing can be more minute than the engraved ornament in the dresses, or more patient than the execution in general; but unfortunately the flesh tints are abraded and the Virgin's dress darkened and retouched. Two wings of an altarpiece in the Academy at Pisa, (* Sala V., Nos. 9 and 7) containing severally St. Peter and St. James the Elder, St. Andrew and a friar-saint with a staff, (* These two figures are St. Anthony the Abbot and St. Bartholomew): life-size figures, with medallions above them, filled each with a saint: may be assigned to Barnaba.

⁴ An inscription on the border only contains the words: JACOBVS COMPAGNIVS PISANVS. Four angels hold up the drapery behind the throne. Medallions in the pinnacle contain the Angel Gabriel and the Virgin Annunciate.

⁵ BARNABAS DE MVTINA PINXIT. From the Puccini collection at Pistoia.

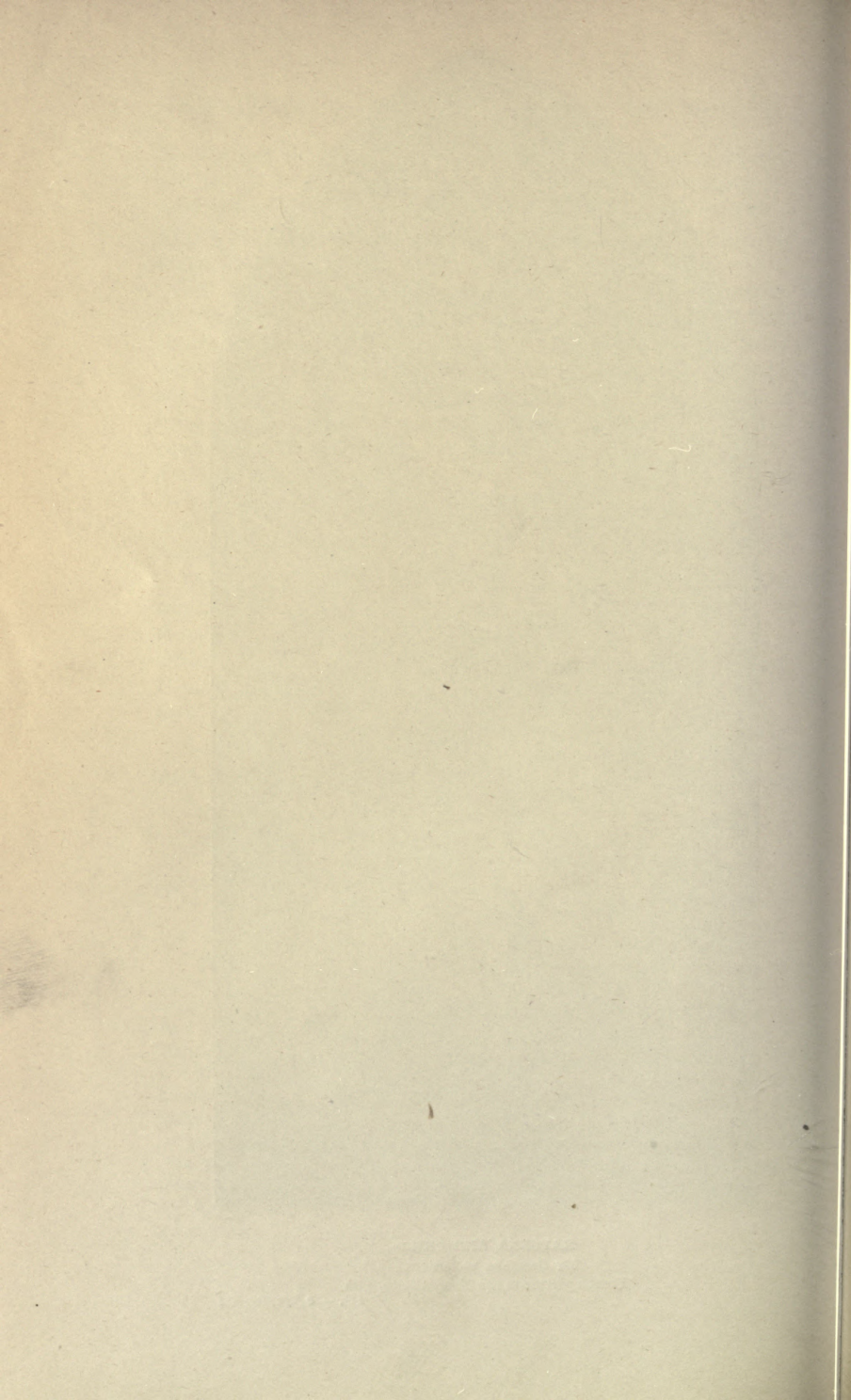


MADONNA AND CHILD

By BARNABA DA MODENA

From a picture in the Museo Civico, Pisa

III.—To face page 212



His name and the time in which he flourished are revealed in the inscription on a Coronation of the Virgin, in the Cathedral at Modena, which bears the painter's name and the date of 1385.¹ It is confirmed in an inscription copied by old historians on frescoes in San Domenico at Ferrara, which takes us back to the year 1373.²

The altarpiece at Modena was executed for a patron who appears with his wife kneeling at the foot of the throne on which Christ and the Virgin are seated. On side panels are St. Nicholas and St. Christopher, and S. Gimignano and St. Anthony the Abbot; in a central pinnacle, the Crucifixion; and in four side pinnacles, the Virgin and the Angel, St. Catherine and a hermit saint; in a predella, half-lengths of Christ and the Twelve Apostles. Similar style is shown in another Virgin and Child on the altar "delle Reliquie," also in the cathedral at Modena, as well as in frescoes in the chapel of St. Martin in the church at Carpi, representing the Four Evangelists, the Annunciation, St. Christopher, the Epiphany, and saints, not to speak of other frescoes in other chapels of the same edifice.

Bolognese and Giottesque style alternate in Serafino's pictures.³ But we cannot say where he got his Florentine elements, since we know by records that he was still resident at Ferrara in 1393.⁴ His painting such as we now see it is defective, flat, and cold.⁵

*¹ G. Bertoni and E. P. Vicini have published a series of documents relating to Serafino Serafini. His father's will is dated 1349, and at that time Serafino must have been more than twenty-five years old. Serafino married a Bartolomea Ricciardi. About the year 1361 Serafino settled at Ferrara. According to Bertoni and Vicini the last documentary reference to the artist is of the year 1387, but a document published by Cittadella, which these authors seem to have overlooked, shows that he was still living in Ferrara in 1393. Serafino had a son Paolo, who also was a painter. By him is a Virgin and Child in the Cathedral at Barletta, which bears the inscription: PAVLVS FILIVS MAGISTRI SERAPHINI DE SERAPHINIS PICTORIS DE MUTINA PINXIT. See G. BERTONI and E. P. VICINI, *Serafino Serafini* in *L'Arte*, 1904, fasc. vi.-vii.

² The verses are given in full in BARUFFALDI, *Vita dei pitt. e scult. Ferrar.*, i., p. 9, 8vo, Ferrara, 1844.

*³ In Serafino's altarpiece, and especially in the centre panel, are obvious traces of Venetian influences.

⁴ See CITTADELLA (L. N.), *Documenti riguardante la storia artistica di Ferrara*, p. 365, 8vo, Ferrara, 1868, for a deed of cession of a house by the prior of St. Agnes to *Magister Serafinus fil. q. Dom. Joannis de Serafinis di Mutina civis et habitator Ferrariae*.

⁵ SERAPHINVS DE SERAPHINIS PINXIT 1385 DIE JOVIS XXIII MARTII. (* Bertoni and Vicini give the date as 1384.) Frescoes of a rude kind in the Bolognese

With this curt notice of early Modenese art we pass to the neighbouring city of Ferrara, where Lanzi introduces us apologetically to an old master called Gelasio di Niccolò.

The Ferrarese school, says Lanzi, took its twin origin, so to say, with that of Venice. In 1242 Azzo d'Este, first Lord of Ferrara, committed to one Gelasio di Niccolò a painting of the Fall of Phaethon; and from him too Filippo, Bishop of Ferrara, ordered an image of Our Lady and an ensign of St. George, which was used in the procession sent out to meet Tiepolo when he came as ambassador from the Venetian republic to Ferrara. Gelasio is there stated to belong to the district of St. George and to have been a pupil in Venice to Teofane of Constantinople, which induced Zanetti to place this Greek at the head of the masters of his school.¹

The story, doubted by Frizzi² and by Tiraboschi,³ is believed by Laderchi,⁴ Baruffaldi,⁵ and Scalabrini.⁶ Of the works at present assigned to Gelasio it is difficult to speak with any sort of precision. A picture once in Mr. Barker's collection in London, and previously in the Costabili Gallery at Ferrara, was alleged to be a portrait of Obizzo d'Este by Gelasio; but the surface was so repainted that the authorship could not be ascertained.

A Virgin also assigned to Gelasio is jealously kept in the Duomo at Ferrara, and exhibited to the faithful once a year. A rapid examination allows us to conclude that this picture may be more modern than what is generally believed.⁷

A fragment of a large fresco from the ex-church of the Martiri at Ferrara, representing the Virgin swooning in the arms of the Marys, is now in possession of Professor Saroli at Ferrara, and once formed

character may be noticed in various parts of Modena Cathedral, and principally in a chapel leading out of the choir. They are by a common painter of Bologna or Modena at the close of the fourteenth and rise of the fifteenth centuries.

¹ LANZI, *u.s.*, iii., p. 185.

² FRIZZI, *Memorie Istoriche*, iii., p. 147, *apud* LADERCHI, *La Pittura Ferrarese*, p. 20, Ferrara, 1856.

³ *Notizie degli Artisti Modenesi* in seven volumes, 4to, Modena, 1781.

⁴ LADERCHI, *u.s.*

⁵ BARUFFALDI (GIROLAMO), *Vite de' Pittori Ferraresi*, i., p. 8; ii. p. 517, Ferrara, 1844.

⁶ SCALABRINI, *Pitture di Ferrara*, p. 109.

*⁷ The authorities of the Duomo at Ferrara know nothing of this picture.

part of a Crucifixion on the wall of the choir ascribed to Gelasio.¹ Though much damaged and altered by time, the fragment is a coarse work of the fourteenth century, with the exaggeration and grimace of similar ones at Pomposa and Ravenna. The painter therefore is a Giottesque below Julian of Rimini in power. The remains in the ex-church itself are—or were, for they are now whitewashed—worse than the piece under notice.

A Virgin and Child, once in the Costabili collection, now in the Ferrara Gallery, is still assigned to Gelasio,² but is of the fifteenth century;³ and if the lost works of the same artist, enumerated by Cittadella,⁴ were of this kind he may be considered, as far as pictures are concerned, a mythical person.

We need but name Laudadio Rambaldo, who, according to Lanzi, flourished about 1380,⁵ and painted in the Servi at Castel Tedaldo not far from Ferrara,⁶ and of whom a totally repainted Madonna is shown at Ferrara in the court of the Castello Ducale.⁷ A fragment of fresco recently recovered from whitewash in one of the lower rooms of the ex-Palazzo Estense, now the University of Ferrara, represents a fight, and may be of Laudadio's time. A woman may be seen at the summit of a tower; by her side two others drag at each other in vehement action, and a man hard by shoots with a bow. On an opposite wall is part of a figure playing an organ on the top of a tower. These are poor productions

*¹ In the gallery at Ferrara are various fragments of frescoes, formerly in the Church of the Martiri, and afterwards in the Saroli collection. They include (1 and 2) two representations of Christ; (3) a group of eleven saints (the heads only are preserved); (4) a head of an angel in a quatrefoil; (5) a Madonna and Child; and (6) a St. Catherine.

² Engraved in ROSINI, *Storia*, u.s., i., p. 148.

*³ In the Public Gallery at Ferrara are the following works attributed to Gelasio, all of which have the character of paintings of the first half of the fifteenth century. (1) A Virgin, in half-figure with the Child, (2) A Deposition, (3) A Trinity. These pictures are not numbered. They are all in Sala III. They seem to be by the same hand, and the work of a master, who, although third-rate, had a pronouncedly personal style.

⁴ CITTADELLA, *Catalogo Istorico dei Pittori Ferraresi*, t. i., p. 8 and following.

⁵ LANZI, u.s., iii., p. 186, and LADERCHI, *Pitt. Ferr.*, p. 22, make of Laudadio and Rambaldo two persons. See the correction of this error in BARUFFALDI, u.s., i., pp. 10 and 471.

⁶ A church destroyed in 1635, according to LADERCHI, u.s., p. 22.

⁷ Where it has recently been recovered from whitewash.

of the close of the fourteenth or rise of the fifteenth century, the period to which other wall paintings of moderate interest in Ferrara may be assigned, viz.—

San Polinare, a fresco high up on the choir, representing the Resurrection, with the guards and attendant kneeling figures of penitents.

San Guglielmo, now a barrack at Ferrara—ground floor, frescoes of St. Francis receiving the Stigmata; Jesus before Simeon in the Temple; St. Louis, S. Liberata, and a bishop.

In the palace at Ferrara, Antonio Alberti da Ferrara¹ is said to have been employed. He is said to have studied in the Florentine school,² and to have taken lessons from Agnolo Gaddi; yet his productions are dated as late in the fifteenth century as 1439. According to local historians, he left Florence for Urbino and Città di Castello, and was employed in 1438 to decorate the Ducal Palace at Ferrara with subjects illustrating the union of the Greek and Latin Churches. One fresco of the number, representing the Saviour amongst the elect, survived till 1780. Antonio was a frequent resident in Bologna, and married his daughter, Calliope, to Bartolommeo, the father of the well-known Timoteo Viti.³ At Città di Castello a solitary picture on canvas in the municipal gallery might be assigned to Antonio because of the date upon it of 1417. It represents the Virgin, enthroned and attended by saints. But the surfaces have been damaged by repainting, which makes a true judgment impossible.⁴ Fragments of an altarpiece, authenticated by Antonio's signature, exist in the sacristy of the Church of San Bernardino outside Urbino,⁵ and they give sufficient account of his manner. The fragments once formed a monumental altarpiece, of which the centre contained the Virgin with the Child asleep on her lap, and the sides full-lengths of St. Peter, St. Paul, St. Louis of Toulouse, St. John

¹ The pieces above described, it is needless perhaps to say, are not by Antonio.

² VASARI, ed. Sansoni, i., pp. 641, 642.

³ *Ibid.*, viii., p. 148, but see the records of 1464-5 in PUNGILEONI, *Elogio Storico di Timoteo Viti*, 8vo, Urbino 1835, p. 1.

⁴ Città di Castello, Municipal Gallery No. 1. Nameless.

⁵ On the centre panel is the line: following 1439. ANTONIVS DE FERAIRIA (*sic!*). The sides and upper courses of the altarpiece hang dismembered near the central one of the Virgin, which is all but life-size.

the Baptist, and St. Jerome. An upper course comprised half-lengths of St. Catherine, St. Anthony of Padua, St. Louis, St. Clara, and two other saints. There is no trace of Giottesque influence in the conception or execution of this piece; the figures are wooden and ill-drawn, the heads are broad and ugly, and the drapery broken into copious, unmeaning folds. The tempera is sharp in its redness and ill-relieved by shadow. The name of Antonio da Ferrara and the date of 1439 on the centre panel only reveal a very feeble painter.

A feeble work like this is useful as a clue. We now assign to the same hand in Santa Maria della Nunziata ex Muros at Urbino an angel, a fragment of an Annunciation, partly concealed by a wooden altar—a warmly coloured and not unpleasant bit of fresco—a gentle figure of rounded contour in plaited hair and cap.¹ We may add to this example the frescoes in the chapel of the Bolognini in San Petronio at Bologna, which Vasari assigns to Buffalmacco,² where figures of saints, monks, and bishops in the pilasters and vaulting of the chapel display Antonio's peculiar shortness and breadth of forms, long closed eyelids, superfluous drapery, and defective drawing of hands and feet. The same features characterise the incidents of the Passion, the Paradise and Inferno inside, where an Archangel Michael, with the balance, is a counterpart, in form, head-dress, and plaited hair, of that in the Santissima Annunziata near Urbino. Muscular and fairly proportioned shapes cannot be denied to many figures in the Paradise, nor are the heads without a certain force of expression.

The same hand produced the frescoes which still decorate the inner choir of Sant' Antonio Abate at Ferrara,³ representing the half-length Virgin giving her breast to her Infant, between St. Benedict, St. Sebastian, another saint, and an angel with a balance. The fresco was executed in 1433, as appears from an inscription, but if we should judge of the work by internal evidence, an inevitable conclusion would be that a painter, who held so closely to the technical habits of earlier ages as this one, must have been in practice in the fourteenth rather than the fifteenth century. We have already noticed in a chapel to the left of the choirs in the same church of Sant' Antonio frescoes which

¹ Part of the blue dress is repainted.

² *Vide antea*, Buffalmacco, vol. ii., p. 163, and VASARI, ed. Sansoni, i., 506, 507.

³ HOC OPVS FECIT FIERI SOROR AGETIS DE FONTANA MCCCCXXXIII. A special permission is required to see these frescoes.

represent subjects of the Passion, much defaced, but dated 1407, showing the style of local painters of Ferrara at that time.¹ In the same period and make are scenes from the Life of the Baptist in a neighbouring chapel.

In six small and much-damaged half-lengths representing saints, once in the collection of Signor Saroli at Ferrara, falsely assigned to Giotto, we notice : particularly in a St. Anthony Abbot : a clear resemblance with the figures in the vaulting and pilasters of the Bolognini chapel at San Petronio at Bologna, and we observe that these tastefully coloured panels are executed with the care and softness of a miniaturist, but drawn in the square and broad form peculiar to Antonio of Ferrara. A better example of the same period is a fresco representing St. Anthony the Abbot above one of the altars to the right of the main ingress to the Church of San Francesco at Ferrara. Four Evangelists and a figure of a bishop, fragments of an altarpiece, long preserved in the Costabili, and now in the municipal gallery at Ferrara, show the influence of the Giottoesques in Ferrara. It may appear, from the consideration of all these works, that Antonio's style is a mixture of the Umbrian and low Giottoesque, such as we find it in most of the painters of Bologna in the fourteenth and rise of the fifteenth centuries.²

A few words will suffice for such local painters as illustrate the fourteenth century in Pistoia.

Some remains of old art have been marked in these pages as proving the existence of Pistoian craftsmen at a very early period. Mention has been likewise made of Manfredino d'Alberto, who painted in San Procolo of Pistoia and San Michele at Genoa.³

In 1347 the frescoes of the Cappella San Jacopo in the Duomo at Pistoia were executed by Alessio d'Andrea and Bonaccorso di Cino with several assistants, at a total charge of 1510 livres, and represented subjects taken from the Legend of St. James, with the Saviour in glory on the ceiling,⁴ and were obliterated by whitewash in 1786. One of the assistants

¹ *Antea*, ii. p. 155.

*² In a chapel at Talamello near Pesaro is a series of frescoes, representing the Epiphany, the Visit of St. Elizabeth to the Blessed Virgin, and the Annunciation. These frescoes which, it is said, are in a deplorable state, are by Antonio da Ferrara. In a long inscription occur the words ANTONIVS DE FERRARIA HABITATOR URBINI PIXIT. See PINA, *A Zonzo per le Marche*, in *Arte e Storia*, Oct. 5, 1886.

³ See the original record in San Procolo in CIAMPI, pp. 117 and 145 ; and *antea*, i., 153, 154.

⁴ CIAMPI, pp. 93-94, 145-50.

of Alessio was Tommaso di Lazzaro,¹ whose brother Jacopo painted at Pistoia a Virgin and Child between St. John and St. Catherine.² He is recorded in 1368, and supposed to have been in Florence in 1373.³ Filippo di Lazzaro is also noticed at Pistoia in 1380 as labouring at San Jacopo.⁴

Passing from these empty names we come upon Giovanni di Bartolommeo Cristiani, described by Vasari as a pupil of Cavallini. He was the son of a tailor at Pistoia, and was married in 1366.⁵ He is also noted in the records of his native place as of the "Anziani" in 1374.⁶ It is conjectured by Ciampi that he was employed in the Campo Santo at Pisa in 1382,⁷ proved that in 1390 he painted a Virgin and Child between St. Nicolas and St. John the Baptist in the Oratorio dei Nerli at Montemurlo, and supposed that he is the author of a Madonna in the Church of the Umiliati at Pistoia. His latest work, now destroyed, was the decoration of a church in Pistoia called the "Disciplina dei Rossi," commenced in 1396, completed in 1398, at the rate of eight and five gold florins per compartment.⁸ The subjects were the Genealogy and Life of the Saviour. Deprived of these examples, we turn to an altarpiece, of old authenticated with Cristiani's name,⁹ now in the sacristy of S. Giovanni Evangelista at Pistoia, certified with the date of 1370.¹⁰

St. John Evangelist, bearded and austere in features, sits enthroned in a noble attitude with a pen and a book, guarded by two angels, who support the corners of the drapery on which his form is relieved. Angels of a gentle air, playing the lute and viol, occupy the ground in front, and a nun and priest kneel at the corners. Something in the angels akin to the softness of Orcagna might suggest that Cristiani studied that master.¹¹ This altarpiece may guide us to the name of the artist who really executed the frescoes in the chapel of San Lodovico in San Francesco at Pistoia, assigned to Puccio Capanna.¹² This may be Cristiani, whose style can

¹ CIAMPI, p. 106.

² *Ibid.*, p. 106.

³ *Ibid.*

⁴ *Ibid.*, p. 107.

⁵ See VASARI, ed. Sansoni, i., 543.

⁶ TOLOMEI, *u.s.*, p. 161.

⁷ CIAMPI, etc., p. 117.

⁸ TOLOMEI, *u.s.*, p. 163.

⁹ *Ibid.*, p. 102.

¹⁰ HOC OPVS FECIT FIERI PRÆR FILIPPVS SIMONIS FRANCISCI P. AÏA DÑE LAMBRE, SORORIS EJVS A. D. MCCCCLXX.

¹¹ Four little compartments adorn each of the side panels, the four upper ones being in a ruder and feebler style than that conspicuous in the remainder. This picture was once in the middle of the Church of S. Giovanni, and must not be confounded with one in the vestibule of the sacristy by another hand more impressed with the peculiarities of Taddeo. *Vide antea*, T. Gaddi.

¹² See *antea*, Puccio Capanna, ii. pp. 148-50.

likewise be discerned in some of the frescoes in the ex-church of Sant' Antonio Abate, now a private residence, in Pistoia.¹

Cristiani is supposed² to have painted in the cathedral at Pistoia and in the Palazzo Vescovile. He is the author of the design for the silver altar of San Jacopo.³

Prato, also, where many pictures of the Florentine school exist, had some local painters.

One Bettino, who in 1312 pictorially illustrated the Theft of the Virgin's Girdle in the Pieve, and painted frescoes in the canonry of San Tommaso,⁴ and who in 1360 received payment for the "arms" of the "Consoli di Giustizia"; Guido, who in 1330-40 painted certain frescoes in the house of the "Conservator" of Prato;⁵ Migliore di Cino and Giovanni di Lotto, who were Pratese painters in 1348.⁶

Nearer Rome we find Sienese styles cultivated by local artists, and we also note as a curious and characteristic feature that paintings appear to be older in treatment than they prove to be when certified by inscriptions.

At Viterbo, Francesco d'Antonio reveals himself as the author of an altarpiece, which looks as if it had been executed in the fourteenth century, though it is dated 1441. This quaint production, which recalls the lowest form of Sienese art practised by the feeblest followers of Simone Martini, is in San Giovanni Evangelista at Viterbo.

It represents the Virgin with the Child on her lap, holding a bird. St. John the Baptist and St. Peter, St. John the Evangelist and St. Paul are in couples at the sides. On the pilasters are six small figures of saints; the Virgin and Angel Annunciate are in the pinnacles. In the other

¹ No. 355, Piazza S. Domenico. In the upper part of this building the original ceiling of the church is divided by partitions erected to form the space into rooms. One part represents Christ in glory, and Paradise with the Signs of the Zodiac, and is executed in soft light tones with the types and drapery of one who studied the creations of Orcagna; the profiles and outlines of figures being similar to those in Cristiani's picture at S. Giovanni and the frescoes of the Cappella S. Lodovico. The rest of the paintings in this place by a poorer painter have been assigned, probably with truth, to Antonio Vite. See *antea*, Vite.

² *Guida di Pistoia, u.s.*, by TOLOMEI, p. 13.

³ *Ibid.*, p. 26.

⁴ *Giornale Stor. degli Archivi Toscani*, ii., p. 248; and *Calendario Pratese*, Anno 1360, p. 102.

⁵ *Calendario Pratese*, p. 103.

⁶ *Ibid.*

pinnacles are the Trinity, God the Father holding the Crucifix between angels, and the four Evangelists. In the predella are St. George and the Dragon, five scenes from the Legend of St. John the Apostle, and the Epiphany.¹

The technical handling of this altarpiece is that of a man who seems to have been in art relations with Matteo Joannetto da Viterbo, whom we saw working at Avignon in 1346. We have thus material evidence of the persistence of certain school types and customs in local provincial centres, and proof that Viterbo was within the domain of the school of Siena. But this is not all. Near one of the entrances of San Giovanni Evangelista at Viterbo there still exists a fragment; about half of a figure of a bishop holding his mitre in his hand. The style and execution are earlier than those of Francesco di Antonio, and we thus trace another link in the chain of proofs which connects Viterbo with the disciples of Simone Martini.

We renew acquaintance with Francesco d'Antonio in a fresco in Santa Maria in Gradi at Viterbo,² which represents a kneeling donor before the Virgin and Child; the Infant Christ holds a captive bird by a string. No name authenticates this work, but in character, face, shape, colour, and technical execution it shows that the artist is the same as the painter of the altarpiece of San Giovanni Evangelista.³

An altarpiece in San Sisto at Viterbo illustrates the same form of local art modified by some mixture of the defects which appear in the works of the Florentine school of the Bicci. This altarpiece, on gold ground, represents the Virgin and Child and four angels, between St. Sixtus, St. Felicissima, and St. Lawrence, and St. John the Baptist, St. Jerome and St. Nicholas.⁴

¹ On the base of the altarpiece: HOC OPVS PINSIT FRANCISCVS ANTONII DE VITERBO A.D. MCCCCXLI.

² This fresco is now in the municipal gallery at Viterbo. It bears the number 121.

³ In S. Maria di Verità at Viterbo, on the east wall of the north transept is another Madonna by Francesco d'Antonio, which has not, I think, been previously published. The Virgin is seated, and looks towards the right. The Child seated on her left hand, holds His Mother's breast to His lips with both hands.

⁴ In the Cathedral at Viterbo, in the apse of the north aisle, a fresco was uncovered some seven years ago. In the centre is the Madonna and Child, on the left St. Paul, and higher up St. Stephen. On the right is St. Peter, and higher up,

Another painter of this class is Antonio of Viterbo, whose name and the date of 1402 are on a triptych in the parish church of Leprignano.

In the centre is Christ Enthroned with the gospel on His knee and giving the blessing; between St. Peter and St. Paul on the wings above, in a pinnacle, is a half-length of God the Father. The wings, when closed, show externally the Angel Gabriel and the Virgin Annunciate.¹

At Toscanella, where we noticed early paintings of the twelfth century,² a large figure of St. Peter, enthroned and holding the keys, covers the wall above the episcopal chair in San Pietro. The walls above the arches of the nave contain fragments of episodes from the Life of St. Peter. Other fragments are, a Virgin and Child on a pillar near the apses of one of the lateral aisles. Another Virgin, protecting under her mantle the faithful of Toscanella, may be seen on a pillar of the nave. These are paintings by various hands assignable to the fourteenth century, about the time when Giotto modified the old forms of the art of earlier ages.

Of the post-Giottesque period again is the Last Judgment on the outer face of the arch of the apses in Santa Maria Maggiore at Toscanella. Christ appears on high in an oval halo, supported by adoring angels. Below, a small figure of a patron kneels on one side, at the foot of a large cross, and, on the other side, the Virgin recommends a kneeling patroness. On the wall to the right and left are the condemned and the blest, with Satan in a corner as a monster gnawing the souls of the wicked. The Giottesque and pre-Giottesque conception of this old theme are here commingled by a painter of very slender professional acquirements, but very patient and minute in technical execution.

By the same hand apparently, and broken up into incoherent

on the same side, S. Lorenzo. This fresco is much injured, and has been freely repainted at some time. It does not appear to be by Francesco da Viterbo, but it is as Siennese in character as the works of that master, showing traces of the influence of Pietro Lorenzetti.

¹ Leprignano Church, centre figure almost life-size, inscribed: ANTONIO DE BITERBO (*sic.*) PENII (*sic.*) ROMA MCCCCII. The wings, parted from the centre, are in a room of the Canonica of the church.

² *Antea*, i., 74.

parts, are the remains of an altarpiece in the cathedral at Toscanella, in which a comparatively modern figure of San Bernardino, apparently by Sano di Pietro of Siena, is enclosed in an older framework of side panels and pinnacles representing St. Peter and St. Paul, the Virgin Mary with the Child, holding a bird, adored by a small figure of a kneeling man, St. Francis and St. Buonaventura and half-lengths of St. Mark and St. John the Evangelist. In a predella, which hangs apart in the canonry, the Last Supper, the Capture, the Road to Calvary, the Crucifixion, the Deposition, the Burial, and the Resurrection are depicted. The altarpiece, however, reveals more skill than the wall paintings, which need not prevent us from acknowledging the same hand in both.

Frescoes representing Gospel subjects as well as male and female saints cover the walls of the church at Montefiascone. They only require notice because local history assigns to them an interest and value which they do not possess. They are not above the level of ordinary house-painting, though executed in the fourteenth and part of the fifteenth centuries.

Of wall paintings in Corneto it is only necessary to say that there are old and unimportant fragments in the Church of Santa Maria di Castello.

CHAPTER VI

PAINTERS OF VERONA, PADUA, MILAN, AND VENICE

NORTH ITALY, under the influence of Venetian examples, continued to cultivate the artistic forms and methods of past ages long after the degenerate Italo-Byzantine style had been discarded or improved by the schools of Florence and Siena. The powerful families of the Carrara and Scaligeri invited Giotto to their courts, where the great Florentine might have roused the emulation of local painters and spread the seed of Tuscan art. Yet throughout the Lombardo-Venetian territory we seek almost in vain for traces of the Giottesque manner; and a solitary example at Colalto only reveals the mixture of the old Venetian with the style of the later Gaddi. Giotto resided long at Padua, without leaving behind him a single artist to continue his manner. We may admit that he visited Verona, and gave Alboin or Can Grande occasion to admire the greatness of his genius; but his example produced no imitator; and the capital of the Scaligeri still betrayed a painful barrenness in the middle of the fourteenth century. Verona had followed the same decline as the cities of Central and South Italy, but, we saw, it produced no painter of any repute.

The earliest artist of any name is Turone, the painter of a monumental altarpiece at present exhibited in the museum at Verona. In the principal course is a Trinity between St. Zeno, St. John the Baptist, St. Peter, and St. Paul; prophets and angels in framings adorn the spandrels, and in three pinnacles are the Coronation of the Virgin, St. Catherine, and another female saint.¹

¹ Verona, Mus. Civico, Sala XI., 513, from the Convent of the Santissima Trinità. Wood. On the border we read: HOPVS TYRONI. M CCC LX.

The frame which surrounds the picture is high in profile like those of the second-rate schools of Umbria. A prominent characteristic in the figures is short stature. The head of Christ is of a round antiquated shape, with long eyelids; other heads are distinguished by coarse vulgarity and line detail such as we find in Ottaviano Nelli or the followers of Taddeo Bartoli. Marked contour, gaudy tinting, and a warm flatness are also to be observed. The painter's name and the date of 1360 are on the edge of the altarpiece.

Turone almost prepares us for the advent of a semi-Umbrian period at Verona, being vastly inferior to his contemporary Altichiero, who modified local art with Giottesque elements. He is not without some mixture of those elements himself, but they are overshadowed by others inherited from the Byzantine period. With this altarpiece as a guide, we assign to Turone or his school a Crucifixion, with numerous figures, inside and above the portal of San Fermo Maggiore, an overcrowded composition falsely assigned to Cimabue, with defective figures in the character of those above described; a Christ in Benediction in the lunette above the portal outside San Siro e Libero, and frescoes of the fourteenth century, amongst them a Baptism of Christ, not to be confounded with others in the manner of Altichiero, in the Cappella Cavalli at Sant' Anastasio.

Other productions of a similar kind, both in this and other churches, convince us of the low state to which painting had been brought.

But there was a strong reaction at hand. Artists sprang into notice whose qualities were far superior to any that had been previously displayed, and it soon appeared that they were disciples of the Giottesque school, whose masterpieces would be eagerly sought at Verona and Padua. The masters who thus acquired a sudden yet well deserved repute were noticed at an early period by Vasari, who first gave notice of Altichiero da Zevio, the familiar of the lords della Scala, of Verona, who painted, besides many other works, the great hall of the palace, with subjects from the war of Jerusalem as described by Josephus.

"Jacopo Avanzi, a Bolognese painter," adds Vasari, "was Aldigieri's competitor, and above the battle-pieces above described he

executed in fresco two beautiful Triumphs which Mantegna praised as rare productions.”¹

To our great distress, none of the frescoes thus described exist, but, having disposed of Altichiero and Jacopo Avanzi's works at Verona, Vasari continues:—

“The same Jacopo, together with Aldigieri and Sebeto (he means Aldigieri da Zevio²), painted in Padua the chapel of St. George . . . the upper part of the walls of which were decorated by Jacopo, whilst, lower down, Aldigieri represented scenes from the life of St. Lucy and a Cenacolo, and Sebeto (no doubt still Aldigieri) stories of San Giovanni.³

A century before Vasari, Michael Savonarola wrote a description of the art treasures in Padua, assigning to Giotto, as the author of the frescoes in the Scrovegni chapel, the first rank in the hierarchy of Paduan art; to Jacopo Avanzii Bononiensi, painter of the chapel of St. James, the second place; and to Altichiero of Verona, the third for his decoration of the chapel of St. George.⁴ Yet Savonarola, positive as his testimony appears to be, receives correction from the family records of the Lupi family,⁵ in which we find a contract signed on the 12th of February, 1372, between Messer Bonifazio Lupi and the architect Andriolo of Venice, for the building of the chapel of St. James, the accounts of the expenses up to 1379, and amongst them one item, being a payment of 792 ducats, for the painting of the edifice to Maestro Altichiero, whose name appears together with that of Avanzo in the registers of the Paduan guild under the date of 1382.⁶ Bonifazio Lupi, Marquis of Soragna, is thus the founder of the chapel of St. James, afterwards consecrated to

¹ VASARI, ed. Sansoni, III., 634.

² Considering Sebeto, which is Latin for Zevio and the name of a place, to be the name of an artist. See on the point LANZI, *u.s.*, ii., p. 76.

³ VASARI, ed. Sansoni, III., 634 and 656–658.

⁴ *Michaelis Savonarolæ Com. de, Laud. Pat.*, lib. i., ap. MURATORI, *Scriptores*, vol. xiv., p. 1170.

⁵ GUALANDI, *Memorie originali Italiane*, *u.s.*, ser. vi., p. 135; and GONZATI, *Illustrazioni della Basilica di S. Antonio di Padua*, 4to, Padua, 1854, p. cvii., doc. cil.

⁶ These artists are registered in the Guild (Fraglia) of Padua as follows: 1382. Jacopo q. Lorenzo, Aldighieri q. Domenici da Verona. See MOSCHINI, *Dell' Origine e delle Vicende della Pittura in Padua*, 8vo, Padua, 1826, p. 9.

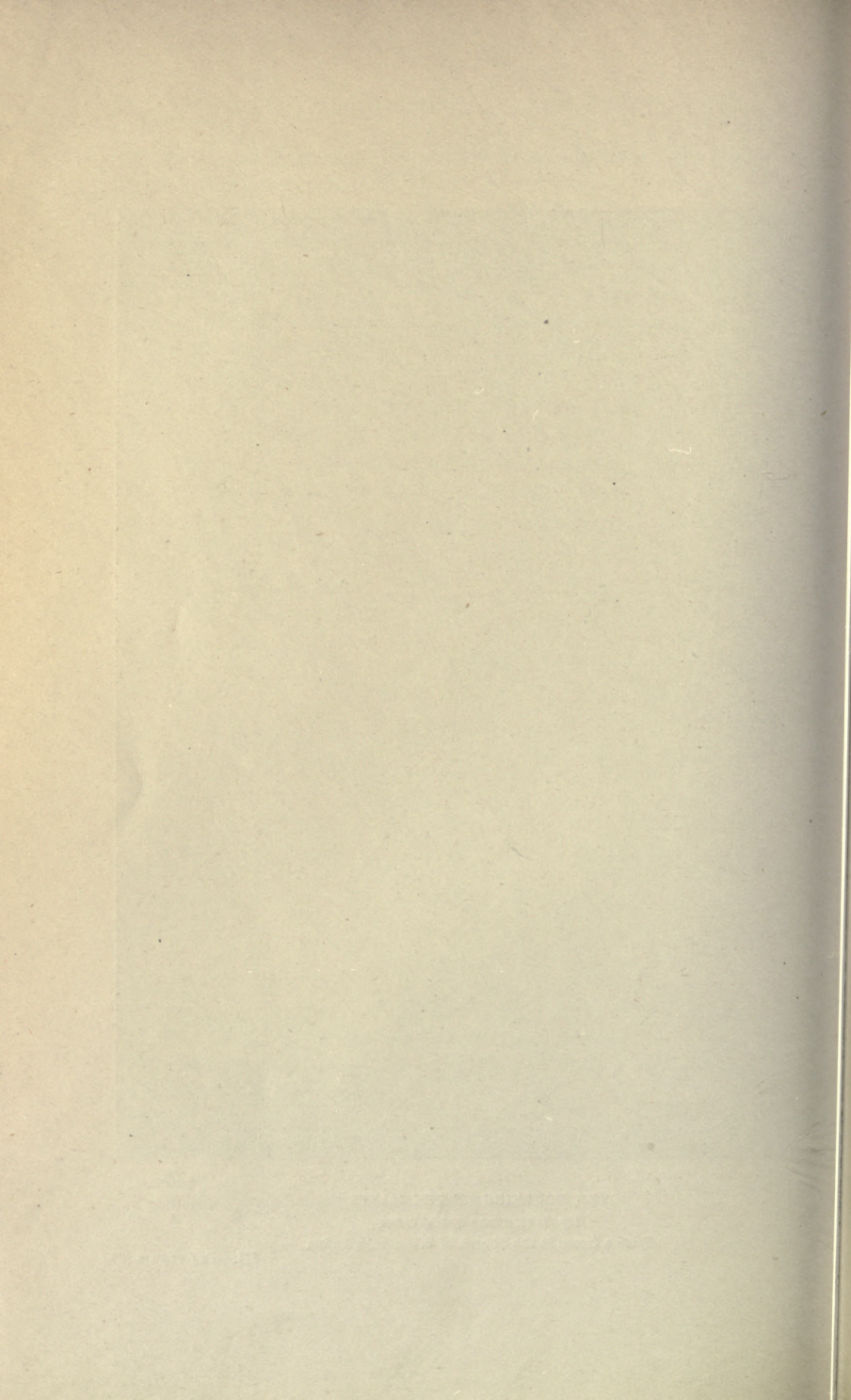


THE MOURNING OF THE MARYS

By ALTICHIERO AND AVANZI

From a fresco in the Church of S. Antonio, Padua

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St. Felix; and the painters of the chapel are Altichiero and his assistants. The Anonimo, edited by Morelli, states that the artists employed were Giacomo Davanzo, a Paduan, Veronese, or Bolognese (he was not so sure as Savonarola and Vasari where Avanzi was born), and Altichiero Veronese;¹ and his opinion has since been generally followed.

The chapel has a groined roof spanned by two arches. The sides of the chapel rest on six columns forming five arches with medallions in the spandrels, all adorned with paintings on one side, whilst on the other the arches form part of the Basilica of Sant' Antonio. As we enter from the latter we find three central arched compartments covered by the Crucifixion: in the middle one, the Redeemer on the Cross bewailed by a flight of angels, and His agony watched by the usual soldiers on horseback, priests to the left, and soldiers to the right. In a landscape at this side, interested spectators look on at the guards dicing for the garment. On the left the Virgin has fainted in the arms of the Marys, and the people of Jerusalem move to and fro along the road to Jerusalem, a well-ordered and numerous multitude of riders, or males and females on foot.² The legend of St. James the Greater is illustrated in the six lunettes at the sides and a double course at the ends of the chapel, the first episodes beginning in the lunette of the east end or to the spectator's left as he enters.

Three scenes fill this space. St. James preaches in the pulpit of the temple of Jerusalem to a crowd of men and women; whilst on the left the magicians Hermogenes and Philetus confer as to the means of

¹ ANONIMO, ed. Morelli, Bassano, 1800, *u.s.*, p. 5.

² The tomb of Bonifazio Lupi, who was buried here in 1389 (GONZATI, *La Basilica*, *u.s.*, 78 and *doc.* CXLVII.), is let into the wall of the compartment to the right of the crucifixion, and a hope seems expressed for his future bliss, by the symbolical subject painted above His tomb: the Resurrection of Christ standing with the banner in His sepulchre between two angels. A tomb likewise let into the wall in the compartment to the left of the Crucifixion is in honour of Rolando, Marsilio, Pietro, and Dandolo de' Rubeis, dukes of Parma, with the Pietà painted above it. The angel Gabriel and Virgin Annunciate, a female saint, two friars, and a saint in episcopals fill the medallions of the spandrels. Similar spaces in the two arches spanning the groined roof contain figures of saints, and in the centre of the diagonals above the Crucifixion is a painted relief of the Saviour surrounded by the Symbols of the four Evangelists. Saints likewise adorn six medallions in the spandrels of the arches, through which the spectator looks out into the Basilica.

combating his doctrines. On the right, Hermogenes is carried away by the fiends, and a crowd flies in terror from the spirits that surround it. Continuing the subjects on the lunettes of the south side the painter represents the apostle revealing the divine nature of his mission by ordering the fiends to bring him Hermogenes and Philetus. Hermogenes appears at his invocation, carried down by a dragon, and, throwing away the magical books, which perish in fire, he is baptised, whilst the unbelievers retire to accuse St. James. Next comes the saint, bound and led to death. One of the guards falls at his feet asking for pardon and baptism. He shares the fate of the doomed apostle and awaits with him the stroke of the executioner. The legend proceeds to declare that Hermogenes and Philetus took the body of St. James, put it on board of a ship which, steered by an angel, came to the coast of Spain. The painter depicts in the third lunette of the south side the boat guided by the angel, then the placing of the body on a gravestone, and thirdly, the disciples asking permission of Lupa, the owner of the castle, to bury the saint. Hermogenes and Philetus, who have thus honoured the apostle, are, in the western lunette, led before a judge and sentenced to prison. In the next lunette the procession is thrown by the fall of a bridge into the stream, and the prisoners are saved by an angel from drowning. Again they appear with the body of St. James before Lupa, and she orders the funeral car to proceed, drawn by two wild bulls. The furious animals, however, are tamed by the sign of the cross, and (in the last lunette) Lupa, converted, receives the rite of baptism and surrenders her castle to the service of God, to be made holy by the remains of the Apostle. A second and lower course of frescoes on the west wall is ruined, and vestiges only remain of a St. Christopher. A similar course on the east wall represents the posthumous miracles of the saint, his appearance to Ramiro, king of Oviedo, with a promise of victory over the Moslems; Ramiro, on his throne, relating the vision to his courtiers; the battle, with the king in prayer in the centre and St. James hovering over the field to witness the discomfiture of the unbelievers. Nine carved stalls surmounted by tabernacles, in the arches of which a painted saint is placed, are ranged along the base of the western wall; seven of the same along the eastern.

It is very much to be regretted that this great series of frescoes should be damaged by repainting. Altichiero, as the records show, was the composer of the series, but he had assistants, and one of these may have been Jacopo Avanzi. But, as there are no

certain productions either by him or by Altichiero, it is very difficult to assign to each his share of the labour. In general, we may affirm that the Crucifixion with its attendant scenes is the most perfect production in the chapel, that the least so are the scenes on the western wall, all of which are injured and retouched, and those of the eastern, which are the poorest, most damaged and restored of the series. As regards the lunettes of the north and south sides they all seem by one master, though differing as to merit, in a proportion too slight to be defined in words. Altichiero, no doubt, is the painter of the Crucifixion, which is the most important part and that nearest the spectator; and in comparing it with the six lunettes of the north and south sides it is well to remember that the latter are in better preservation than the former.

To say that the Cappella San Felice is the noblest monument of the pictorial art of the fourteenth century in North Italy is not an exaggeration. Its frescoes contribute to assign a high place in history to the painters of Verona. In none of the northern seats of art had any master combined in so great a measure the true Giottesque maxims of composition and distribution. None but the greatest of the Florentines had done better. In harmony with grandeur and simplicity of arrangement, the natural formation of the groups, the individual character of the figures, and the expression of the faces justify the highest admiration; yet the painter was shackled in the attainment of a greater perfection by his inability to idealise form, or rescue it from a stamp of too realistic imitation. But for this absence of quality and an occasional deficiency in drawing, the ease with which the figures are set in motion, the simple waving lines of draperies, and a certain effect of relief would have left a still stronger impression. Soft tones, carefully and minutely finished, charm the eye, not merely by their harmony, but by a certain atmospheric modification in their use. Glazes giving force and transparence to the flesh tints are applied with skill. A tasteful gaiety and brightness are combined in the harmonies of vestment colours. The distances of country or architecture, though imperfect, are not merely suggestive, but real.

The Redeemer on the Cross, thoughtfully conceived as to position, reveals the qualities and betrays the defects of the artist. Whilst the frame is well and carefully imitated from nature, it reveals no effort of selection. The reverse of this, indeed, is apparent, for the muscular body has less than the average height. The limbs and articulations are studied, but like the hands and feet are somewhat common. In the face the expression of bodily suffering is apparent from the contraction of the brow, the coarseness of an extensive nose, and the faded aspect of countenance. Force and energy may be seen in the damaged angels of the Crucifixion without the combination of elegance and grace peculiar to those of Giotto in the Arena. Nothing can be truer or more natural than the fainting Virgin, the multitude returning to Jerusalem, the dicers surrounded by interested spectators. There is variety of incident and keen observation of nature in its daily garb.

Such being the qualities of Altichiero, it becomes doubly interesting to ascertain what share he may have had in other works at Padua, and we turn necessarily for comparison to the frescoes in the Cappella San Giorgio.

The opinions of Vasari and Savonarola have already been quoted respecting these frescoes. Campagnola, whose letter to Leonico Tomeo is known by fragments only, is quoted by the Anonimo, who repeats Vasari's opinion;¹ but in doing so he calls Avanzi "Padoano," whilst Rizzo² prefers Savonarola's authority and gives the frescoes to Altichiero alone. Brandolesi affects to be able to distinguish between the works of Avanzi, Altichiero, and Sebeto,³ the latter being no other than Altichiero himself. Lanzi confounds the chapel of St. George with that of San Felice.⁴ Kugler follows Mr. Ernst Förster in the opinion that Avanzi is the only painter of the Cappella San Giorgio,⁵ and the Marchese Selvatico, translator of the latter, joins issue with him in favour of Altichiero.⁶ The commentators of the last edition of Vasari are of the opinion held by Campagnola and Rizzo;⁷

¹ ANONIMO, *u.s.*, pp. 6 and 101. Campagnola wrote in the sixteenth century.

² RIZZO in ANONIMO, *u.s.*, p. 6.

³ BRANDOLESI, *u.s.*, p. 53.

⁴ LANZI, *u.s.*, ii., p. 76.

⁵ *Vide Kunstblatt*, No. 6, 1838.

⁶ 8vo., 1846, Padua.

⁷ VASARI, vi., pp. 109-11.

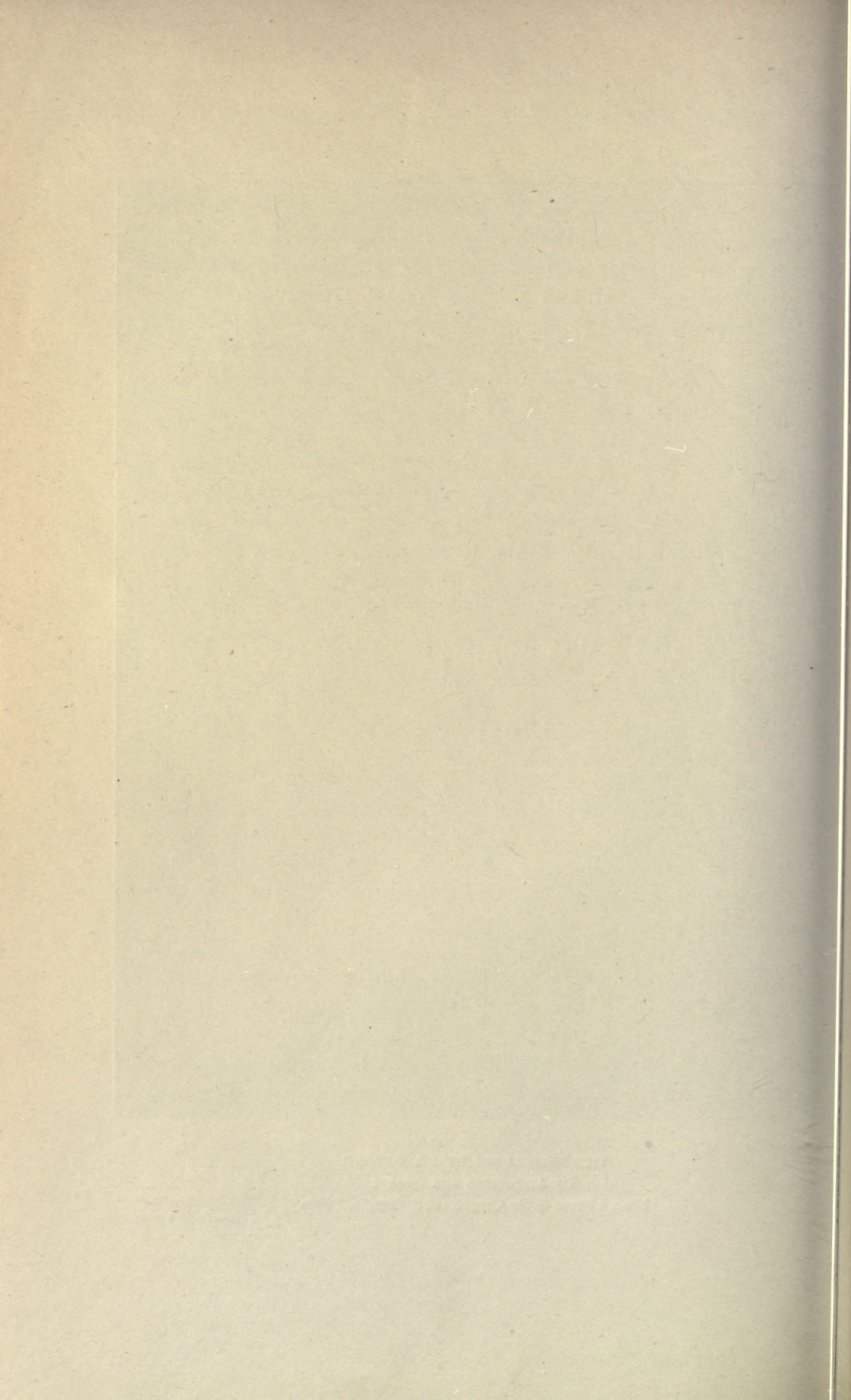


THE BEHEADING OF ST. GEORGE

By ALTICHERO AND AVANZI

From a fresco in the Cappella di S. Giorgio, Padua

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and finally, Bernasconi and Laderchi¹ complete the list of somewhat angry disputants who poison their debate with the further question as to whether Jacopo Avanzi is identical with Jacopo degli Avancii and Jacobus Pauli of Bologna. It has already been stated in these pages that Jacopo degli Avancii of Bologna and Jacobus Pauli are two persons. It will be admitted by artists that the frescoes of San Giorgio and the Crucifixions of Jacopo degli Avancii of Bologna are creations of two very different hands; and for such the debate will have no interest.

The Cappella San Giorgio, situate near the Basilica of Sant' Antonio at Padua, was erected in 1377, almost simultaneously with the Cappella San Felice. A graven inscription above the portal declares that Raimondino dei Lupi of the Soragna of Parma (brother of Bonifazio) founded it in memory of his parents, for the use of himself, his brothers, and their descendants. Raimondino, however, died on the 1st of December, 1379, and Bonifazio, by whose orders Altichiero had just finished the Cappella San Felice, carried out the wishes of his brother by causing San Giorgio to be adorned with paintings. It would have been strange indeed if, having secured for his own chapel the services of one so able as Altichiero, Bonifazio should hesitate to confide the decoration of his brother's to the same able hand.² Though dedicated to St. George, the chapel is illustrated with incidents from the legends of many saints. The side wall to the left of the entrance, divided into a double course of four, is entirely devoted to St. George, with a votive fresco, representing the members of the Soragna family before the Virgin and Child; the wall to the right, with its upper course to St. Catherine, its lower to St. Lucy, the end opposite the portal to the Crucifixion, that in which the entrance is pierced to five scriptural scenes—the Annunciation (lunette), the Adoration of the Shepherds and of the Magi, the Presentation in the Temple, and the Flight into Egypt. In the waggon-roof are the four Evangelists and doctors of the church;

¹ BERNASCONI, *Studi*, Verona, 1859; and LADERCHI, *Risposta al Bernasconi*, in tom. viii. of *Opuscoli*, Modena, 1860.

² See GONZATI, *u.s.*, *Illustrazioni della Basilica di S. Antonio*, i., p. 39, where it is shown that the chapel of San Giorgio was begun in 1384.

medallions of saints are in each of the three windows piercing the long sides of the chapel.

Damaged as these paintings have been since they were abandoned to the vicissitudes of weather; spoilt as they are because the chapel, having been used as a prison by the French at the close of the last century, was left without window-sashes, and because damp altered the colours or caused the intonaco to drop; still enough remains to show that the spirit, the composition and execution are the same as in the frescoes of San Felice.

The whole of the wall, at the base of which the altar stands, is filled with the incidents of the Crucifixion, the Saviour being represented between the thieves, whose arms are thrown over the horizontal limbs of their crosses.¹ The multitude, below, is divided into three great groups on foot and horseback.² The scene, differently represented from that of San Felice, because of the altered condition in the arrangement of the space, is still composed according to the same laws and executed in the same spirit. The type of the Saviour, adopted from the school of Giotto, is similar in form and character to that in San Felice, and may be said to have been lined from the same original drawing. It would be difficult to criticise the frescoes of San Giorgio otherwise than those of San Felice. Yet in some parts of them, perhaps, a greyer and more abrupt colouring and a harder outline may be noticed. Above the Crucifixion, the Saviour enthroned crowns the Virgin in a choir of angels. It is needless to detail the subjects on the opposite wall, which are the forerunners of the Crucifixion. The episodes of the legend of St. George begin on the east face in the upper corner near the Annunciation as follows:—

The King and Queen look from the battlements of a city—their daughter from a shorter distance—at St. George killing the dragon.

¹ The soul of the repentant is taken by an angel to heaven, that of the unrepentant by a fiend to the abode of Satan, whilst an angel threatens him with his sword. Six angels, whose action recalls the power and energy of Giotto, wail about the head and arms of the Redeemer.

² On the left, the Virgin, having swooned and fallen, is raised from the ground by the Marys; one of them lifting her head with great tenderness. To the right of this group, the Magdalen, kneeling, looks up to the Saviour. Clever contrasts of feeling and expression are noticeable in the laughter of a female in rear of the Marys and Virgin, and in the gravity of those who appear in the distance converted by the mournful spectacle.

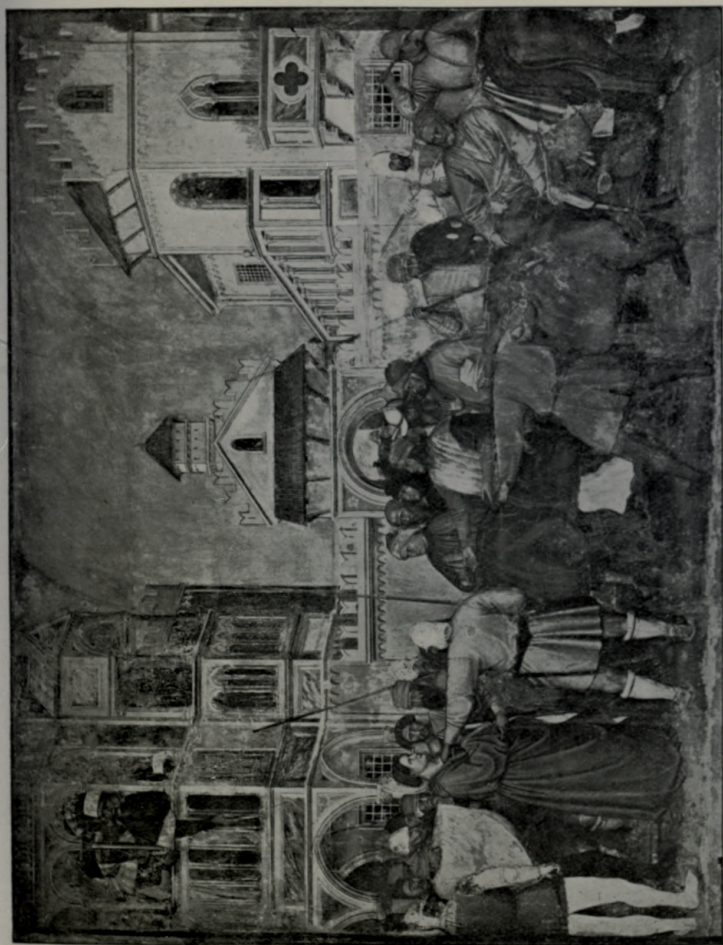
All are baptised in front of a church, in the second fresco of the series, by the hero of the legend. Nothing can be richer than the composition, in the centre of which the King kneels with the crown in his hand as St. George pours the water over his head. The Queen and her daughter are at his side, females behind, courtiers and people about. Beneath the first fresco St. George appears drinking the poisoned cup tendered to him by the magician Anastasius. Beneath the second his martyrdom by the wheel is depicted, the moment being that when the saint, having been stretched naked on the instrument of torture, it drops asunder at a touch from the wands of two angels; and as he looks up, praying with joined hands, the fragments strike down one of the torturers, startle another, and frighten or astonish the surrounding groups of magicians, officers, and people. In the distance, St. George appears before Diocletian unhurt by the torture, and baptises two prætors convinced by the miracle. The Emperor, anxious now to save the saint's life, orders a solemn ceremony to take place before the temple of Apollo, hoping that St. George may be induced to return to the worship of the gods. St. George, on the contrary, prays on his knees for the overthrow of the idol and the fall of the temple: and this scene the painter depicts in the third compartment of the lower course. But this fresco is seriously damaged by an eruption of salt, and the fall of a large portion of the intonaco at the left-hand corner. By its side is the final episode of the series, the saint's decapitation, where St. George, prostrate in prayer, awaits the stroke of the executioner, who stands with arm uplifted, awaiting a signal from one who with bending frame stands behind the saint and appeals to him to abjure his error. A curious child near this figure, a circle of soldiers with lances, complete a composition alike remarkable for feeling, true action, gentle expression, and harmonious colour. Above the two last-mentioned scenes the Virgin and Child in profile receive the homage of the family of Soragna, Raimondino and his wife Matilde kneeling first under the protection of their patron saints; their sons under similar escort, being Martino, Guido, Bonifazio, and Antonio; their nephews, Antonio, Simone, and Folco. Of old the statues of these members of the Lupi adorned a sarcophagus in the middle of the chapel.

The four frescoes of the upper course at the west side are devoted to the legend of St. Catherine, in which the painter repeats the episodes already¹ illustrated by Masaccio in San Clemente of Rome.

The first, which is hardly visible, is the refusal of Catherine to worship the idol, whilst her companions kneel before it in adoration. In the second she convinces the philosophers, whose conversion is shown by their attitudes and by the surrender of their books, which they have thrown into a fire. In the third an attempt is made to torture her with the wheel, but lightning from heaven and the wand of an angel break the instrument. The painter being under the necessity of varying the same incident already depicted in the Martyrdom of St. George, represents St. Catherine kneeling, between the fragments of the wheel, whilst in the upper story of the palace the Emperor looks on. Last is the beheading, and a distant episode of angels awaiting the saint's death to take her soul to paradise. The lower series represents St. Lucy before a Roman prætor, sentenced to death for her refusal to abjure. The next composition is fine and animated. On the left, St. Lucy, with joined hands and looking up to heaven, with an expression of gentle repose and confidence in her upturned face, stands bound; and the rope wound round her form is fast to a team of six oxen, goaded by drivers in animated action. A figure behind the saint pushes her forward, another tugs at the rope, and a third, in the centre, implores her to move.² The crowd in surprise are converted by the miracle, for the will of God has enabled St. Lucy miraculously to withstand the efforts of her persecutors. The scene is in the court of an edifice built out into wings, in one side of which two persons appear in converse. It is a fine and well-distributed composition, where the human form is not better delineated than that of the brute creation, where progress is visible in the details of an architecture tasteful in style and studied in detail.

¹ The frescoes of San Clemente were of course painted more than forty years earlier.

² The group of the saints with eight figures and traces of architecture, drawn with a point on vellum was in the possession of Sir Charles Robinson in London. The drawing is masterly and free.



A SCENE FROM THE LIFE OF ST. LUCY

By ALTICHIERO AND AVANZI

From a fresco in the Oratory of S. Giorgio, Padua

A third fresco is devoted to the Martyrdom of St. Lucy by burning oil at the stake. Her intended punishment being miraculously inefficacious, the executioners deprive her of life with their knives.¹

In the last compartment the martyr lies on a stretcher in an interior watched by a crowd, a part of which is in prayer; and one of the figures to the left wearing a cap is said (we may ask on what authority) to be a portrait of the painter whose name once existed on the border of the frame. Of this inscription, which is now illegible, it is sufficient to say that Mr. Ernst Förster affirms² having read "AVANTHIS" or "AVANTVS VE..." whilst the Marquis Selvatico read "JACOBVS." The question thus remains in obscurity and reduces itself to this, whether the Jacopo or Avanzi supposed to have inscribed his name is of Bologna or Verona, and whether the frescoes are by him or by Altichiero. The only test is that of composition, distribution, execution, and colour; and of these it is enough to repeat that they are identical with those of the Cappella San Felice, and that the diversity of hands to be traced in the carrying out of different parts is the same in both buildings. The fresco of the Decapitation of St. George displays the same execution as that of the Crucifixion of San Felice, but the fresco of St. Lucy dead on her stretcher has the greyer tones, the harder outlines of the inferior paintings in the other chapel.

Whether the Jacobus or Avanzi of San Giorgio be a Veronese or a Bolognese is of little interest. It is important, on the other hand, to determine to what school he belonged. This can only be done by comparison between the frescoes of Padua and others at Verona and Bologna. An opportunity will presently occur to show that the Paduan frescoes of San Giorgio and San Felice are similar in character to others assigned to the same hands at Verona, and that they disclose the style of painters whose manner was inherited soon after by Stefano da Zevio and Pisano. A record

*¹ This fresco is the finest of the series, and is perhaps the masterpiece of Altichiero. For a critic infected with Florentinism, no discipline could be better than to compare carefully this fresco with Florentine works of a similar date. In the rendering of form and movement, Altichiero at his best anticipated, in a great measure, the triumphs of Masaccio.

² *Kunstblatt*, No. 6, 1838.

proves that Altichiero was *capo-maestro* at San Felice, and there is no doubt that he was a Veronese. If his assistant Jacopo had been a Bolognese he would probably have exhibited the manner of his countrymen; but whatever part he may have taken in the decoration of the two Paduan chapels, he does not display any Bolognese character. It is therefore obvious that Avanzi of Padua is not identical with Jacopo de' Avancii Bononiensis; nor is it less clear that, supposing them both to have been Bolognese, they cannot have transformed their style into that of Veronese artists. As for Jacobus Pauli, he is *à fortiori* out of the question.

Turning to the Library at Padua, where detached fragments are preserved of frescoes which, according to Morelli's notes to the Anonimo, or rather according to Campagnola and Rizzo whom he quotes,¹ were executed by Altichiero and Avanzi, no new light is thrown on a controversy that has occupied so many pens. Campagnola says that "Jacomio Davanzo" painted, on the left hand in the hall, the Captivity of Jugurtha and the Triumph of Marius. Altichiero and Ottaviano of Brescia, says Rizzo, confirmed in this by Michael Savonarola,² were the authors of these subjects, and of several portraits of Roman emperors. Petrarch and Lombardo della Seta, adds the Anonimo, had also their likenesses there.³ Unfortunately the formless fragments of these works preclude mediation amidst such conflicting opinions. On the other hand, a fresco in a niche above the tomb, in a chapel to the right of the choir at the Eremitani of Padua, is striking as recalling the manner of Altichiero and Avanzi. It represents the Coronation of the Virgin, with two kneeling captains in armour on each hand, introduced by their patron saints; the Angel Gabriel and the Virgin Annunciate at the sides of the recess; all of which have the character of the best frescoes in San Felice. Again, we have in the Virgin and saints forming the ornament of a lunette above the tomb of Federico Lovellango in the Santo of Padua, a distinct reminiscence of the same style. We know that Lovellango died in 1373.⁴ Wall-paintings of some interest are also

¹ ANONIMO, *u. s.*, p. 30.

² SAVONAROLA, *Commentariolus*, *u. s.*, in MURATORI, *Script.*, xxiv., p. 1175.

³ ANONIMO, *u. s.*, p. 30.

⁴ See the inscription on his tomb in GONZATI, *La Basilica*, *u. s.*, ii., 70-1.

preserved in a porch leading into the lateral portal of the ex-church of San Michele at Padua. One of them is an Adoration of the Magi, in which, according to tradition, the persons behind the Magi are members of the family of Carrara.¹ Above these scenes² an Ascension of the Saviour is reminiscent of the same subject by Giotto at the Scrovegni. Finally, above the portal, a Virgin Annunciate and the Angel Gabriel complete the number of frescoes in the locality. Remains in a court of the same building represent the Stoning of Stephen and a Virgin of Mercy, both paintings by one hand, whose name may be revealed by an inscription on a stone in the porch containing the name of Jacobus of Verona and the date of 1397.³

No doubt the composition is very much below that of the frescoes in San Giorgio, yet some figures recall those in the chapel of Raimondino Lupi, and, more interesting still, are executed on the same technical principle and by one of that school. We may suppose Jacopo Veronese, whose name is here inscribed, is Jacopo Avanzi, who undertook the decoration of the church of San Michele, but entrusted a part of the work to assistants. Their comparative inferiority would thus be accounted for. Or the same Jacopo Avanzi, being really inferior to Altichiero, shows his feebler talent alone in San Michele, thus inducing us to believe that he was a subordinate at San Felice and San Giorgio. At all events, the paintings of San Michele have a family likeness to those completed for the Lupi, and none to the works of Jacopo degli Avancii at Bologna.

In conclusion, it may be said that the painters of San Felice,

¹ In the distance is the Angel announcing to the Shepherds and the Flight into Egypt. Another represents the Descent of the Holy Spirit, a third the Funeral of the Virgin, containing, it is said, portraits of Boccaccio, Petrarch, and Pietro di Abano.

² The frescoes in this chapel are as follows: on the entrance wall in the ante-chapel is the Ascension; on the wall on the right the Vision of St. Joseph and the Nativity, with the Adoration of the Magi below it; on the wall on the left the Death of the Virgin and Pentecost; on the wall facing the entrance is an Annunciation, a St. Michael, and the Expulsion from Sodom. There are other remains of frescoes on the inside of the wall that divides the ante-chapel from the chapel; there are also frescoes in the sacristy.

³ MIII. LXXXXVII A INDITONE VE DE MENSE SEPTEMBRIS
 PINXIT QVEM GENVIT JACOBVS VERONA FIGVRAS.

San Giorgio, and San Michele are all of one school at various degrees of perfection, and that that school is of Verona, not of Bologna. The character of the painters of San Felice and San Giorgio is that of men who might have issued from the atelier of Giotto. Their masters are unknown, nor is it possible to suppose that they rose under the tuition of such men as Turone or his contemporaries at Verona. We are therefore tempted to place some confidence in the assertion that Giotto visited Verona. Yet it is not the less strange that the painters of Padua, at the close of a century in the first years of which Giotto produced such great works, should be Veronese and not native Paduans. Though Verona can no longer boast of the masterpieces which Vasari assigns to Altichiero and Avanzi, its edifices still contain frescoes which display their style, and in particular that of the former.¹ Of this number is a votive Madonna above the tomb of Federico Cavalli in the chapel of that family at Sant' Anastasia. The Virgin, enthroned with the infant, receives the prayers of three captains in armour presented to her by St. George and two other saints. The work is in the manner of Altichiero, more so than a fresco in the same chapel representing a miracle from the life of St. Gimignano. A wall-painting of the same class decorates one of the rooms in the Palace on the "Piazza de' Signori," and represents the Virgin and Child between St. James and St. Apollonia and a saint in episcopals.

A votive fresco of the Virgin with a donor presented by patron saints, like those of the Lupi at San Giorgio of Padua, adorns a space in the upper aisle² to the right in San Zeno, reminding us of the poorer ones of Raimondino Lupi's chapel, and revealing a point of contact, as regards technical execution, with those of San Michele of Padua.³

¹ In the Correr Museum, Sala XV., No. 9, a triptych with the Virgin and six saints and a predella with the twelve apostles bears a false signature of ALTICHERO DA ZEVIO. 1380. This is a picture of Veneto-Byzantine style of the fourteenth century. In the Venice Academy (Sala I., No. 22) is a picture of the Deposition, bearing a forged signature JACOPVS AVANZI, MCCCLXVII. This picture is not by the master.

*² This fresco is on the interior wall of the central aisle of the choir.

³ It bears the inscription: PETRVS PAVLVS DE CAPELLIS DE VERONA, MONACVS ABATIALIS ANNO MCCCLXXXXVII.

A year earlier a painter named Martino completed the decoration of a pulpit¹ in San Fermo with a crucifixion and scenes from the story of Elijah, handled with some talent, designed with care, and coloured in warm and well-fused tones. They disclose a painter of the mixed style of Altichiero and Stefano da Zevio, and were indeed assigned till quite lately to the latter until the name of Martini was discovered on the cornice of the pulpit.² If this should really be an artist's name, it occurs for the first time in the history of Veronese art; and he was a contemporary of Altichiero and Jacopo. A fresco in the same manner may be noticed in a recess above the outside of the San Fermo portal.³ It is thus obvious that Veronese edifices are decorated with paintings in the character of those which form the attraction of various Paduan churches and chapels, and that we possess the necessary means for distinguishing the Veronese school from that of Bologna. The peculiarity of the former is the impress of great Giottesque maxims more sharply and durably stamped upon them than on others in Italy; and its taste for colour, characteristic not only in Altichiero, but in Stefano da Zevio and Pisano. This quality was indeed cultivated by the two last to the detriment of the severe laws of composition. At Padua, however, Veronese artists were not the only strangers who painted in the Giottesque manner at the close of the century.

Giusto Johannis, of the Menabuoi of Florence, is obviously a comrade of Agnolo Gaddi in the school of Giovanni da Milano, and his name appears in the register of Florentine painters, in 1387, as "Giusto di Giovanni, popolo San Simone." He was made citizen of Padua in the lifetime of Francesco da Carrara,⁴ and

¹ The frescoes are on the wall behind the pulpit.

² OPVS MARTINI.

³ In this manner likewise are the following:—Verona, S. Maria della Scala—Coronation of the Virgin repeated from that of Turone in the altarpiece at the Museum. Sant' Anastasia—a Virgin, Child, Saints Joseph, John the Baptist, Benedict, and Dominic to the right of the altar and beneath the monument of Tommaso Pellegrini († 1392) in the Pellegrini chapel. In the same place to the right of the entrance a second fresco of the Virgin and Child, SS. George, Zeno, Anthony the Abbot, Catherine and Dominic, with kneeling knights of the Bevilacqua family. These last are the best in the Pellegrini chapel, a little inferior to those of Martini, possibly by Jacopo da Verona, the pupil of Altichiero.

⁴ *Vide* the original record in BRANDOLESI, *Pitt. di Padova, u.s.*, p. 281, with other proofs in ROSSETTI, *Il forestiere illuminato*, 12mo, Padua (undated, but published in 1780), p. 52.

seemed fitted to claim some of the support extended to Altichiero and Avanzi. One of his earliest works, in a bad state, lately in the hands of Dottor Fasi at Milan, bears his name and the date of 1363.¹

An equally authentic example of the master is a triptych of 1367 in the National Gallery in London.

It is an altarpiece which latterly has suffered a great deal from cleaning and restoring. Its composition and execution fully justify Giusto's position amongst the good Giottoesques of Taddeo Gaddi's school, and its soft and well-blended colour has a peculiar charm.² Unfortunately the frescoes assigned to Giusto at Padua are not authenticated by his name. Vasari attributes to him the decorations of the Cappella Luci Belludi, built for the Conti of Padua in 1382,³ but they were so injured by restoration in 1786, that little can be said with confidence, except that they have a Giottoesque character, corresponding to a certain extent with that of the authentic altarpieces previously noticed. Yet the Anonimo gives them to Giovanni and Antonio of Padua.⁴ Amongst the subjects,

¹ JVSTVS PINXIT. HOC OPVS FECIT FIERI DOÑA SOROR IXOTTA, FILIA QDAM DÑI SIMONIS DE TERSAGO MCCCLXIII MĒSIS MARTII. The Virgin, enthroned, with the infant in her arms, has quite the character of Taddeo Gaddi's Madonna in the Museum of Berlin, an opinion easily maintainable as regards the grouping, less so as regards the face of the Virgin, which has been seriously damaged and repainted. (The blue dress is repainted in parts.) The same style is impressed on two medallions of prophets in the spandrels of the niche. The Virgin's form is long and slender, the Infant interesting in His white tunic as He pulls at His mother's veil. A female at each side adores the majesty of the Virgin.

² National Gallery, No. 701. Wood Centre, 1 ft. 5½ inches high by 8¾ inches; wings, 1 ft. 5½ inches high by 4½ inches. Formerly in the Oettingen Wallerstein collection at Kensington Palace. Inscribed on the back JVSTVS PINXIT and on the plinth in front and below MCCCLXVII. Some read the final word as "Archa" or "Arquā." It might be "Aritio" or "Arezzo." The Virgin is crowned by the Saviour, between six saints, two playing angels, a cherub and seraph in adoration. Beneath this are SS. Paul, John the Baptist, Peter, Catherine, Barbara, and Margaret. On the left side the angel Gabriel surmounts a Nativity; on the right is the Crucifixion. On the outer side of the wings, the Expulsion of Joachim and the angel comforting him, the Meeting of Joachim and Anna, the Presentation in the Temple, and the Marriage of Joseph and Mary are represented.

³ Vide PADRE GONZATI, *La Basilica, u.s.*, i., 235, and VASARI, ed. Sansoni, III., p. 637.

⁴ ANONIMO, *u.s.*, p. 7, who states that the names of these artists were inscribed on the wall above the door leading from the Baptistry to the cloister.

one is the Crucifixion of St. Philip, in which it is said that portraits of Berualdo dei Conti, Eccelino and Guido his sons were introduced. Other episodes from the Life of St. Philip and St. James, from the legend of the Beato-Luca Belludi, with half-figures of the descendants of Jesse in the spaces between the arches and cupola, complete the total decoration of the chapel. The least-injured picture of the series is the Martyrdom of St. James killed by an executioner with a club.¹

If we credit Michael Savonarola, Giusto was the author of the decorations of the Paduan baptistery, an edifice once completely painted inside and out. Erected, according to local writers, before 1378 by Fina Buzzaccherina, wife of Francesco da Carrara,² it is adorned in the old style, with the Redeemer in glory in the cupola, in the midst of converging circles of angels singing and playing hymns, in the presence of saints elect; scenes from the Old Testament, from Revelation, and from the life of the Baptist filling the lower courses. One of the subjects is votive, and represents the Virgin enthroned with the Infant Saviour holding a bird, and adored by Fina Buzzaccherina, kneeling under the protection of her patron saint. Other saints, in tunic and mantle or episcopals, stand by on each hand. Tasteful, gay colour of a rosy carnation shadowed in grey, round and regular forms in the heads of females, are characteristic of this piece, which is perhaps in better preservation than the rest. Giottesque maxims are apparent enough in these frescoes, which recall those of Giovanni da Milano in the Rinuccini Chapel at Santa Croce of Florence. They are apparently by Giusto, whose character is as distinctly impressed on them as it is on the pictures that have been previously described.³ Giusto's

¹ In WAAGEN, *Art Treasures of Vienna* (*Kunstdenkmäler*, 8vo, Wien. 1866, i., 302), an altarpiece in the Czernin collection, in twenty-four parts, with the Coronation of the Virgin in the centre and the date of MCCCXXXVIII, is attributed to Justus. But Waagen's opinion cannot be sustained, and the pictures are by some nameless Paduan follower of Giotto's school. In the same class, though not necessarily by the same hand, is a mutilated crucifix in the municipal gallery of Padua, which seems imitated from that of Giotto in the Arena Chapel.

² BRANDOLESI, *u.s.*, p. 119.

³ These frescoes form a complete and effective decoration. Perhaps no chapel of the trecento is more splendidly adorned. Their author seems to have been influenced by the early Siennese masters, and more especially by the Lorenzetti. The Virgin in the fresco of the Madonna Enthroned recalls in type the fresco in the loggia

style, however, is not only visible in the frescoes, but in an altarpiece of the Virgin and Child with subordinate legendary episodes—a tastefully coloured picture, of some merit, but embrowned by age, in a chapel at the side of the Baptistry.¹ The walls of the chapel itself are also decorated with paintings by Giusto, amongst which a Virgin in the midst of the apostles displays his peculiar phase of Giottesque art.²

Nothing certain, unhappily, is recorded of Giovanni and Antonio, whose names have been preserved by the Anonimo; yet it is not impossible that they may have been numbered amongst the artists who decorated the Paduan Salone, a vast hall, the sides of which are now filled with paintings by Agnolo Zoto, Zuan Miretto, and others.³

Of this edifice, which was begun in 1172 and finished in 1219, it is known that a fire destroyed the contents in 1420, when the roof was reduced to ashes. It was enlarged at that time by the removal of three partitions and readorned with paintings. Whether any of the older decorations were preserved it is difficult to say. The area of the Salone is rhomboidal, and doors open from the hall to the various offices dependent on it. Above these, frescoes in various compartments illustrate the business carried on at the offices into which the doors are made to lead. The lower decorations, in three stripes, illustrate the Zodiacal signs and the exercises proper to the seasons which they symbolise. On the south wall three spaces are filled by the Virgin, the Magdalen at the

of the Palazzo Pubblico at Siena: the figure of Herodias in the fresco of Herod's Feast also seems to owe something to Ambrogio Lorenzetti.

¹ The Baptism of Christ, St. Francis receiving the Stigmata, and the Four Doctors of the Church in the upper courses, scenes from the Baptist's life, and twelve half-length saints, divided on each side of a Pietà, in the predella.

² A certain grace in action and gentleness of type, akin to those qualities in Giusto, are apparent in a life-size Virgin giving the breast to the Infant Saviour in a niche to the right in the Arena of Padua. A rosy flesh tone and careful execution, a round and youthfully shaped head, some stiffness in the attitude of the Infant, might point to Giusto, or one of his assistants, as the painter.

The monument erected about 1380 to Bonzanello and Niccolò da Vigonza in the passage from S. Antonio to the cloisters, is graced by a fresco representing the Coronation of the Virgin between saints with the kneeling figures of the two noblemen above named; and the execution of the work resembles in some measure that of the frescoes in the Baptistry, and in the chapel of the Beato Luca Belludi.

³ ANONIMO, *u.s.*, p. 28; SCARDEONE, *De Antiq. urbis Patav.*, lib. ii., cap. ix., pp. 201, 202.

Redeemer's feet, and St. Paul the Hermit kneeling in prayer. Beneath these (left) is the Coronation of the Virgin and St. Mark giving alms. Fifteen minor spaces represent the twelve apostles distributed amongst the Zodiacal signs, according to the time in which the church celebrates their festivals. Eight figures of the winds and diverse constellations add to the complicated interest of the whole. The remaining portions of the walls are divided into seven classes, six of which, in compartments, are decked with illustrations of the exercises peculiar to each month and its dominant planet. The Mystery of Man's Redemption forms the seventh class, placed in the signs of the Bull and Gemini, with figures allusive or prefigurative of the Sacrifice of Christ, the Crucifixion, and the effects of the Sacrifice as explained in Revelation.

There is no truth, as Brandolesi justly observes, in the statement that these numerous works were repainted by Giusto after the fire of 1420.¹ There is indeed sufficient proof, not only in records, but from the inscription on a funeral stone in the outer wall of the Baptistery of Padua,² that that painter was dead in September, 1400.³

Nothing remains at the Eremitani of Padua, in which the Liberal Arts, the Virtues and Vices, were composed by Giusto for Tebaldo de' Coltellieri about 1370.

Padua, however, was not celebrated alone for the works of Altichiero, Avanzi, and Giusto; it boasted an artist of its own, Guariento, who adorned the great Council Hall at Venice in 1365 with a Paradise⁴ and other frescoes, and is known to have exercised the art of a painter as early as 1338. He is called "Guariento quondam Arpi" in a Paduan record of 1350, and his name frequently occurs in other documents of a similar kind between the years 1338 and 1364. In 1378 we find a notice in which he is mentioned as "Quondam Guariento."⁵

¹ BRANDOLESI, *u.s.*, pp. 4-8.

² *Ibid.*, p. 7, where a record is quoted alluding to the heirs of Giusto.

³ MOSCHINI, *Dell' Origine*, etc., *della Pittura*, Padua, 1826, 8vo, p. 10.

HIC JACENT DOMENICVS ET DANIEL FRATRES ET FILII QVONDAM MAGISTRI IUSTI PICTORIS QVI FVIT DE FLORENTIA. MIGRAVIT AD DOMINVM DIE S. MICHAELIS MIIII^o DIE XXVIII MENSIS SEPTEMBRIS."

⁴ SCARDEONE, *Thes. Antiq.*, *u.s.*, vi., p. 42; VASARI, ed. Sansoni, III., p. 636; ANONIMO, *u.s.*, p. 22.

⁵ MOSCHINI, *Dell' Origine*, *u.s.*, pp. 16, 17.

His pictures, which were much admired at the period of their execution, were afterwards sacrificed to make room for those of more modern artists.¹ But there is some reason for thinking that his productions in the Hall of Great Council were designed to replace earlier pictures² in monochrome which previously covered the same spaces,³ and we know that where painting on canvas was substituted for painting on the wall the old decoration was simply covered by the new. According to Sanudo, Guariento's Paradise, which is now covered by that of Tintoretto,⁴ was inscribed with the name of the Doge Mario Cornaro, who ordered it to be painted in 1365.⁵ Two prints show how it was composed before the restoration of Francesco Cevola in October, 1524.⁶ A vast edifice, in the form of a throne, rose in stories above the ground, showing Christ on a seat of honour crowning the Virgin Mary, and in the courses or niches below and at the side were angels, evangelists, and patriarchs. It is uncertain whether the fresco still exists in the form given by the print or in that produced by the restorer Cevola.

It was natural that after the revival at Venice Guariento's work should have been less esteemed than that of later Venetian painters. His style, as shown in works at Bassano and Padua, was not even on a level of that acquired about the same period by the provincial Giottoesques.

¹ SAVONAROLA, *Commentariolus* in MURATORI, *u.s.*, xxiv., p. 1170; and SANSOVINO, *Delle Fabbriche Pubbliche*, lib. viii., p. 124, in *Hist. di Venetia*.

² SANSOVINO, *Venezia descritta*, 4to, 1663, p. 325.

³ The passage of Sansovino referred to in the previous note has been misunderstood by the authors and by other writers on the subject. Sansovino does not say that there were earlier paintings in monochrome in the Hall of the Great Council. He states that Guariento was the first who painted there, and that he painted in *verde*; but that afterwards others painted there in colour.

⁴ The Paradise of Tintoretto was taken down in 1903, when the fresco of Guariento again saw the light. It is proposed that the frescoes be removed from the wall and be placed in the adjoining room. The frescoes are painted in *verde* and did not suffer so much from the restoration of Francesco Cevola as was imagined by writers who had no opportunity of seeing them. Even in its ruined state the fresco reveals what an imposing decoration it had once been.

⁵ *Ibid.*, and SANUDO in MURATORI, *Rev. Ital. Script.*, xxii., col. 664. The inscription runs: MARCVS CORNARIVS DVX ET MILES FECIT FIERI HOC OPVS.

⁶ See LORENZI (G. B.), *Monumenti*, 4 to, Venice, 1868, p. 180. One of the prints is in the Marciana at Venice.

We still possess one of these productions carefully preserved in the Pinacoteca of Bassano representing the Eternal in benediction above the figure of the crucified Redeemer, with the Virgin and Evangelist at the extremities of the horizontal limb, and a little female in prayer below. The name of the painter and that of the lady who employed him are in an inscription at the foot of the Cross, but unfortunately the date is missing.¹

If any trace of Giottesque influence can be admitted in this piece, it is in the attitude of the crucified Saviour, whose body is fairly supported on the cross. The torso is square, the arms are short, and the drawing of the legs is defective, yet the type, though an old one, is not without softness of expression. *Verde* shadows, white lights, dark outlines, and absence of relief are characteristic. A careful execution, tones not too harsh in contrast, allow us to place Guariento somewhat above the mere imitators of traditional forms. The Eternal in Benediction has wide staring eyes, whilst the head of St. John with his open mouth and startling gaze resembles an antique tragic mask of the Roman decline. Another and perhaps a better example of a crucifix is that which may still be seen on one of the walls of the cathedral of Bassano. It has the usual figures of the Eternal above; the Virgin and the Evangelist on the cross beam. A Virgin and Child with a donor in the same gallery, the angel Gabriel and the Virgin Annunciate in one of the outer walls of the church of San Francesco, are assigned to Guariento.²

His labours at Padua have suffered much from time and other causes. In the Eremitani³ he painted allegories of the planets, and in the choir, monochromes of Christ Crowned with Thorns, Christ carrying His cross, an Ecce Homo, St. John, the Limbus, and the Resurrection, all under architectural niches. A large

¹ GUARIENTVS PINXIT.

EMVLATRIX BONA MARIA BOVOLINORVM, HELENÈ INVENTRIX CRVCIS ET CLAVORVM. SANXIT HANC IPSAM PIETATE BASSANORVM, VT ORENT PRO EA CRISTVM DOMINVM DOMINORVM.

*² A ruined fresco from San Francesco, representing the Marriage of St. Catherine and forming part of the same series, is in the Pinacoteca, and is in the manner of Guariento. The Annunciation mentioned above Cavalcaselle considered to be of a later date and not to belong to Guariento's school.

³ ANONIMO, *u.s.*, p. 22; BRANDOLESI, *u.s.*, p. 218.

Crucifixion on the wall above these is covered by a modern picture by Fiumicelli. Scenes from the life of St. Augustine in colours decorate the upper walls, and incidents in the borders comprise Samson and Dalila, and Judith and Holofernes; but these suffered from repainting in 1589 and cannot be criticised. The monochromes are fancifully conceived, but feebly executed in the old style. The figures are short in stature and defective in proportion; large of head, yet fairly relieved, and drawn at least with care. Guariento is a painter who inherited the manner of the precursors of Cimabue and Giotto.

A fragment of a fresco, a Coronation by Guariento, once in the choir of the church of Sant' Agostino of Padua, is preserved in a very injured state in the Eremitani and exhibits some of the feeling noticeable in the foregoing.¹

To him likewise local historians have assigned the frescoes with scenes from the Old Testament in the Cappelletta in the "Casa dell' Urbano Prefetto," part of which, saved from the ruin of that edifice, are in the Academy of Sciences at Padua, in a damaged state.²

According to Brandolesi, Guariento was buried in San Bernardino.³ The reason why he exhibited so little of Giotto's influence may have been his stay at Venice, where oriental art was cultivated till a very late period.⁴

¹ ANONIMO, *u.s.*, p. 31; BRANDOLESI, *u.s.*, p. 157.

² ANONIMO, *u.s.*, pp. 30, 158. They represent the Eternal with Adam and Eve, Isaac about to be sacrificed by Abraham, Judith and Holofernes, Joseph sold to the Egyptians: in all six pieces, of which the Judith is best preserved. Here is the same hand and style as at the Eremitani.

A number of panels in the Museum at Padua (Sala X.) seemed once to have formed part of a decoration probably by Guariento. Amongst these an Archangel Michael weighing the souls, and a St. John Evangelist holding up his pen and leaning against a panel on which an angel with a book is placed, do not lack movement or character, but they have the same traditional types, the angel has the round head, the vehement action of the old time. In the same feeling, a Virgin with a great diadem, enthroned and holding the Infant, deserves attention as being painted in a thin tempera with harsh contrasts of colours, *verde* shadows, rouged cheeks, and broad touches in light, yet executed with minuteness and care.

³ BRANDOLESI, *u.s.*, pp. 241, 282. Nothing remains of the works noticed by the author at the Scuola de' Colombini in Padua, p. 62.

⁴ In the Venice Academy, No. 405, the Epiphany is catalogued as a picture by Guariento, but this is a mistake; the style is that of a feeble Bolognese of the first half of the fifteenth century.

But before passing to Venice we may notice two remnants of old art which are still found in North Italian cities.

Vicenza gives us work of a feeble class in an altarpiece by an artist identified in local annals as Battista Vicentino. This is a composition of panels. In the principal course are the Virgin and Child with six saints; at the sides, two other saints in half-length in an upper stripe. The date of 1404 is inscribed on the basement.¹

The drawing of this piece is defective, the flesh tints are pale and rosy, the vestment tints faint and feeble. Battista seems to be the author of several parts of an altarpiece in the gallery of Vicenza, in which Paolo of Venice executed the central panel of the Death of the Virgin, the upper course and predella of this old show-piece representing in Battista's weak manner half-lengths of the Virgin and numerous male and female saints.

In the same style by the same hand a Virgin and Child enthroned in front of a red hanging embroidered with gold flowers.²

Feeble as he was, Battista seems to have had commissions for churches beyond the walls of Vicenza.

At San Giorgio, in Velo d' Astico, the altar of a chapel to the left of the ingress supports an injured picture representing the Virgin and Child between St. Anthony, St. George, St. Blaise, and St. Martin. In an upper course Christ on the cross is bewailed by the Virgin and the Evangelist. The vaulting of the chapel is decorated with the four Evangelists by the same hand. Amongst the compositions in lunettes are the Crucifixion, a damaged figure of St. George slaying the Dragon, the Nativity, and the Resurrection. The date of the altarpiece, which is doubtless that of the wall paintings, is 1408.

It is curious that an art so feeble as that which these works display should have found patrons in a place half-way between Padua and Verona, where we find such masters as Giotto, Aldichiero, and Avanzo.

¹ Vicenza Gallery, wood, small figures, inscribed: OPVS FACTVM VINCENCIE COMMISSIONE MAGNIFICI LVDO VICI DE CHIEREGATIS. AN. MCCCC QVARTO XII INDICIONE.

² Vicenza Gallery, No. 10, wood, small figures.

* To Battista also are to be given four scenes from the Life of St. Silvester in the same gallery.

An old example of painting at Milan¹ is to be found in the tomb of the abbot Guglielmus Cotta, erected in 1267, in the monastery of Sant' Ambrogio.²

The monument is near a door leading from the monastery to the church of Sant' Ambrogio through the subterranean "Chiesetta di S. Satiro."³ On the slab of a quadrangular bier is a "Graffito" of the deceased, and in a recess of the wall into which the slab is let is a wall-painting which once represented a Virgin and Child to the right, with a bishop and friar in adoration,⁴ all painted on a yellow ground speckled with white stars. In the sides above the recess, traces of an angel in flight at each side remain. Above, a tabernacle resting on three arches contains vestiges of three painted figures, a bishop in benediction in the centre, between two saints. Medallions above the niches, four in number, contain figures of angels. This and other rude specimens of Milanese skill in the thirteenth century need only be recorded for the sake of recalling that art existed at Milan in that age at the same low level as in other parts of Italy.⁵

¹ In the church of Sant' Ambrogio at Milan a recent discovery has been made under whitewash of a Virgin, Child, and a saint on a pilaster, a work of the eleventh to twelfth century.

* On the pilaster of the first of the main pillars to the left.

² Inscribed: DOM. GŪLLM. COTTA, ABBAS SĒT AMBROXI OBIIT MCCLXVII. XII ENTRANTE MENSE OCTOBRIS. G. L. CALVI, in *Sullo Stato delle Belle Arti in Milano* (Milan, 1860), p. 5, misquotes the date, giving it as 1257.

*³ This wall-painting the editor was unable to find in the year 1904. A learned authority on early Milanese art, Count F. Malaguzzi-Valeri, assured the editor that he could not find this painting, and could discover no person now living who had seen it.

⁴ All but obliterated, but the nimbuses still visible in relief.

⁵ Close by, a lunette near a door bears traces of an "Eternal" with the double-edged sword issuing from His mouth, rudely executed at a later period than the paintings of Abbot Cotta's tomb.

In an old tower contiguous to the Monastero Maggiore at Milan, in niches resting on painted pilasters, are painted figures of saints, St. Michael Archangel, St. Benedict, St. Francis receiving the Stigmata, St. Peter and St. Paul, a crucifix (the Saviour with four nails), and martyrs behind barred windows. The style of architecture and mode of colouring reveal a work of the thirteenth century, in a rude and much-damaged tempera.

Fragments of frescoes produced in the fourteenth century, now in the Academy of Fine Arts at Milan, reveal no very great progress in the lapse of centuries. They once formed part of the decorations on a tomb in the demolished church and monastery of the Servi erected to the memory of Theodoric of Coire, and bore the inscription:

Michele di Ronco is a Milanese artist whose existence in 1360, 1373-7, is noted by Count Tassi¹ at Bergamo, but nothing remains in Bergamo or elsewhere to justify any remark as to his manner, and it is not possible to determine whether Vasari alludes to him when speaking of Michele da Milano, the pupil of Agnolo Gaddi,² or whether he alludes to Michelino, who lived in the fifteenth century. Count Giorgio Giulini, in his *Memorie*,³ describes Michelino as celebrated for painting animals, and mentions a picture by him representing some laughing peasants, which had been often copied; adding, however, that he was not very skilful in uniting his figures with the perspective of his edifices. The count follows Lomazzo⁴ in this. He is corroborated as to Michelino's capacity in painting animals by the Anonimo,⁵ who notes a book of coloured ones in the Casa Vendramin at Venice. He decorated the court and other parts of the Casa Borromeo at Milan, where his name was, of old, inscribed.⁶

Unhappily the whole of these frescoes have been whitewashed, with the exception of a small space in a corner to the right as

HOC OPVS FECERVNT FIERI ENRICVS ET REINARDVS F^r AIA TEODORICI DE COIRA QVI
OBIIT SVB ANNO MCCCLXXXII SEPTEBRIS. SYMON DE CORBETA FECIT.

These much-damaged and originally feeble paintings represent the life-size Virgin in profile with the Infant, between St. Catherine of Alexandria and another female saint (right), and St. George introducing the kneeling figure of Theodoric in the garb of a knight. Other fragments in the "depot" of the Academy, a Virgin and Child enthroned between mutilated figures, much injured, part of a headless figure, and a St. Christopher, betray the feeble hand of the same Simon Corbetta, the least defective of his productions being the last mentioned. The reader may be spared the enumeration of other pieces alleged to be of great age, but really of a later time. A Crucifixion with the Virgin and saints in the choir of the Duomo, a Virgin and Child much damaged and apparently of the rise of the fifteenth century are proofs that the rude manner of such painters as Simon Corbetta was preserved to a later time. Of Giotto, as has been said, here is no trace, any more than of Stefano Fiorentino (VASARI, ed. Sansoni, i., p. 450). ROSINI (*Storia*, u.s., ii., p. 202) claims attention for certain Giottoesque remains in the Cistercian abbey of Chiaravalle, outside Milan, and sees in them traces of the hand of Giovanni da Milano. But these, at least such remains as are now in the cupola of the church, are only productions less ugly than those of Simon Corbetta. Others in the cemetery are formless remains. (For a full description see CAFFI (MICHELE), *Illustrazione di Chiaravalle*, Milan, 1843, pp. 48-9.)

¹ TASSI (F. M.), *Vite*, etc., 4to, Bergamo, 1776, vol. i., p. 6.

² VASARI, ed. Sansoni, I., p. 642.

³ 4to, Milan, 1795, lib., xi., p. 434.

⁴ LOMAZZO, *Trattato della Pittura*, etc., 4to, Milan, 1884, lib. vi., p. 359.

⁵ ANONIMO, u.s., p. 81.

⁶ MICHELIN. P.

one enters the second court, inclosed by the walls of an outhouse, within which, with the aid of a ladder, we observe a fresco representing a party of pleasure in a boat, of life-size figures in round turbans, clearly and firmly drawn in a style not unlike, though better than, that of Antonio da Ferrara. About fifteen figures are crowded together—men with falcons, women in festive apparel, children, mariners with a white flag fast to a pole. The style and costume both reveal a painter of the early part of the fifteenth century, fairly able in rendering form.

In a room to the right, in the first court of the same edifice, used for storing, figures in the same costumes and character as the foregoing are likewise to be seen. There is a dance of knights and dames, a party playing at ball, another playing at cards, not a little damaged, but composed of figures thinner than those in the second court, and perhaps painted a little earlier. Still the contours and clear soft profiles have much the same appearance in both places. It is an interesting series of fragments for the insight which it gives into the Milanese art of the fifteenth century and for the costumes of the period; but there is no trace of Agnolo Gaddi's teaching. Count Giulini assigns to Michelino a portrait of Giovan Maria Visconti, Duke of Milan, which would fix the period of his existence between 1402 and 1412.

Milanese painters have been found in the very southernmost parts of Italy. We saw¹ that Leonardo da Besozzo or Besuccio of Milan had been recognised as the author of frescoes previously assigned to local artists of Naples. These frescoes were executed in the chapel of the Caraccioli within the church of San Giovanni in Carbonara at Naples. They represent gospel subjects and scenes from the legends of the Madonna and St. Augustine.

Inside, above the ingress, Christ places the crown on the Virgin's head in presence of the Eternal and a choir of angels. Beneath these groups, composed of figures above the ordinary life-size, are lines of friars and laymen supposed to be portraits. In a round near the doorway a monochrome represents Sergianni Caracciolo with his arms crossed over his breast, in the attitude in which, it was said, he was found after his assassination at Castel Capuano by order of Corella Ruffo, Duchess of Sessa. Besides these in-

¹ *Antea*, i., 333.

teresting subjects there are four incidents in the life of the Virgin, the Redeemer, and twenty-four single saints in episcopal dress; beneath these, scenes from the conversion of the hermit brethren of St. Augustin. Outside the chapel entrance is the monument of King Ladislaus of Naples; at its sides, frescoes of St. John the Baptist and St. Augustine, under which an inscription describing the monument and the chapel as decorative work by Leonardo da Besuccio of Milan.

Notwithstanding the notable deterioration of the painting from the effects of age and restoring, it shows clearly in parts the flat clear tinting of a Milanese more careful and minute in treatment and finish than accurate in design. His portraits of the Caracciolo family beneath the Coronation show him to have been a fair limner from nature. He must have had some practice at Rome before proceeding to Naples, if he be the author, as Gregorovius affirms, of a Plan of Rome now preserved in the library of Munich. His practice may be determined by the date of the death of King Ladislaus, whose monument he painted after the year 1414, the date of that monarch's burial.¹

The name of Besozzo or Besuccio seems to have been borne by several Milanese artists. Michelino da Besozzo or Molinari is recorded as a glass painter in the Milan cathedral in 1404. He is reputed to be the author of a picture in the sacristy of the canons of the Duomo at Milan, representing the Virgin and Child enthroned in front of a coloured carpet held up by three angels, and the Presentation in the Temple. This painting is too much injured to bear close inspection, but it is inscribed with several letters of Michele's name and the figures of the year 1418, and although the ciphers and letters are renewed, they may confirm the theory that the glass-designer and the painter are the same person as the decorator of the Borromeo palace and Vasari's Michelino, pupil of Agnolo Gaddi, though, as we saw, the traces

¹ Naples, San Giovanni a Carbonara. The inscription runs as follows: LEONARDVS DA BISVCCIO DE MEDIOLANO AVRO ORNAVIT. See L. CATALINI, *Discorso*, u.s., p. 8. But the letters are repainted as well as the figure of St. Augustine, whilst the Baptist seems entirely renewed. See also F. GREGOROVIVS, in the *Atti della Reale Accad. dei Lincei*. Rome, 1883.

Sergianni Caracciolo, whose bust in monochrome is in the chapel, died in 1432. The frescoes may therefore be as late as that time.

of Giottesque influence are absent.¹ But the name of Michele also covers paintings of various periods, amongst them the following:—

In Santa Maria Podone at Milan—wall paintings recently sawn from the side of the church and transported into one of the chapels representing the Virgin and Child between St. Catherine and St. Ambrose. There is some evidence that these fragments once bore the date of 1371, but the damage done to the surface by transfer and repainting precludes an opinion.²

In San Michele of Monza—the Interior of a Church. At an altar, friars intoning a mass. In front, Christ giving a blessing, attended by St. John the Baptist and other saints of both sexes, amongst them Queen Theodolinda in conversation with an angel. But here again the painting is damaged and the original treatment cannot be followed, yet the character of the work is not that of the frescoes in the Borromeo Palace.

Of the same style as the Vision of Theodolinda is a series of rough paintings in the vaultings of the ceilings of Santa Maria in Strada at Monza, representing, amongst other subjects, Christ giving a blessing, angels and saints, and an Annunciation in the façade of the church.

At Como too there are old bits: Scenes from the Passion and half-lengths of Apostles, Prophets, and Saints. In the semi-dome of the apsis Christ enthroned, between the Virgin and St. Peter on one side and St. John the Baptist and St. Paul on the other. These are coarse adaptations of the art of early ages by a feeble painter of the close of the fourteenth or opening of the fifteenth century. In a chapel annexed to the episcopal palace of Como, and dedicated to St. Michael, there is a figure of Christ giving the blessing, in an oval; also an Epiphany, with a kneeling patron near the Virgin. In a ceiling of the palace itself there are remnants of paintings—all rude work of the beginning of the fifteenth century.

Near Locarno, in Santa Maria in Selva, there are numerous frescoes—a Coronation of the Virgin and Scenes from the Virgin's Life—of different periods, but all rude.

Commoner still, St. Sebastian, St. Roch, and other fragments in the cathedral of Lugano, the painter's name being Ambrose of Muralto.³

¹ CALVI (G. L.), *Notizie*, 8vo, Milan, 1859, part i., pp. 120, 129. The inscription, which is mutilated, though it has been retouched, is: MCCCXVIII MICHA . . . DE BESATIO.

* In the Siena Gallery (No. 171) is a Marriage of St. Catherine, signed MICHELINUS, which some critics attribute to Michelino da Besozzo.

² CALVI, *u.s.*, 122, 123.

³ Inscribed: AMBROXIVS DE MVRALTO PINXIT.

Previous to the time when the full impress of Venetian art was left on the Bergamasques, Bergamo acknowledged the supremacy of the Milanese. But there was a time too in which the Milanese influence was not as yet felt; for instance, in the Tree of S. Bonaventura, a fresco on a wall to the right inside the portal of Santa Maria Maggiore of Bergamo, commissioned in 1347 by Guido de' Suardi, as is proved by a long, but often renewed, inscription, of which a copy may be found in Locatelli's *Illustri Bergamaschi*.¹ Here S. Bonaventura kneels at the foot of a large tree, between the Virgin and St. Clare on one side, and St. John with a following of Franciscan friars on the other. In front of S. Bonaventura kneels the patron Suardi. Small scenes from Christ's Passion, amongst them a very drastic representation of the circumcision, are given in the intervals between the branchings of the tree. Though injured by repainting, this fresco has the grave and severe stamp which early Christian painting with all its faults is seldom found to lack.

Even had Bergamo been entirely deprived of early examples we should find proofs of Milanese influence in the work which was done there by Michele di Ronco and other artists of Milan.

Tassi² gives numerous records touching a painter whom he calls "Paxino or Pecino de Nova." He quotes the payments made to him in 1363-4, 1368-9, 1381, 1388, and 1389, for original paintings and repairs of paintings in Santa Maria Maggiore of Bergamo; he gives an extract of an order made to Paxino by Gian Galeazzo Visconti to paint the arms of France on the front of the palace and on the towers of Bergamo in 1394; and another of an indenture by which Paxino receives a boy of thirteen as an apprentice in 1397. He prints in full an account of a litigation which took place in 1409 for the possession of a Madonna with saints executed by Paxino for S. Lorenzo of Bergamo. He reprints the register of Paxino's burial at Bergamo in 1403. Finally Tassi notes that one Piero de Nova, whom he considers to be an independent painter, is found registered in the books of Santa Maria Maggiore in partnership with Michele di Ronco of Milan, and traces his name from 1375 to 1409. The same records perused and copied afresh by Signor Michele Caffi give results

¹ LOCATELLI, *Illustri Bergamaschi*, Bergamo, 1867, p. 13.

² *Pitt. Bergam.*, i., pp. 2-6.

differing in so far from those of Tassi that it appears that "Paxino" or "Pecino" is a false reading for "Pierino." To this artist are assigned, we may believe correctly, certain fragments of frescoes which exist in the present bell-room of Santa Maria Maggiore. In one fragment is the Virgin and Child with mutilated saints; in a second fragment is the Epiphany; in a third the Virgin and Child between a saint presenting a youth on one side and St. Bartholomew and St. Christopher on the other, and the Virgin and Child again, between a saint presenting a youth and St. Francis with a nameless saint. The Giottesque character of this work is to be found with a better stamp of cultivation on pieces of fresco transferred from San Francesco to the Carrara Gallery at Bergamo, in one of which, bearing the date M CCC LXXXII DIE XVIII AVGVSTI, we find the Virgin and Child and two kneeling captains introduced by St. Catherine and St. Frances, whilst the other comprises the Virgin and Child with St. Bartholomew and St. Agatha protecting an armed captain and his son. The neat contour and soft tone of these pieces gives them an appearance which distantly recalls Altichiero or Giovanni da Milano. The same style is apparent in a Madonna and a single head, known traditionally to have been Pierino's, and recently saved from destruction by Count Secco Suardi, in whose house at Bergamo they are deposited. Poorer than these, but probably of the same date, are the grotesque frescoes on the front of a house in the Contrada Sant' Andrea at Bergamo, representing a bust of Christ in Benediction with various angels below, and a quaint representation of the Angel Gabriel and the Virgin Annunciate, the first being seated with a staff in his hand, the second ensconced in a high chair at the opposite side of the picture. We may see similar technical treatment in the feeble miniature style of the first Umbrians.

In San Michele of Pavia a fresco in the apsis represents the Coronation of the Virgin in a glory of angels, with a prelate in adoration in front. It is a rude production, assigned to a painter named Andreino da Edesia, but really by a disciple of the school of Ambrogio Borgognone.¹

¹ See for notices of Andreino da Edesia, C. CANTU, *Illustraz. del Lombardo-Veneto*, p. 173.

Vestiges of paintings in the vaulted ceiling of the transept in the Duomo of Cremona display a common hand and are curious only as regards costume. They are assigned to Polidoro Casella, supposed to have lived in 1345.¹

There are more records of old paintings and painters in Piedmont than works illustrating Piedmontese art. The oldest frescoes in this part of Italy are those which cover the walls of an old chapel, now a sacristy, in Sant' Antonio of Ranverso.

In a lunette at the sides of a window are the Virgin Annunciate and the Angel Gabriel; in a second lunette, Christ Praying in the Garden, with the Angel presenting the Cup; in a third, Christ crowned with Thorns Carrying his Cross, with the usual attendance of people, guards, and executioners, and St. Veronica holding the Cloth; in a fourth, St. Paul and St. Peter with their well-known attributes, the sword and the keys. In the ceiling are the Four Evangelists. Outside the church and in the recess above the portal are the Virgin and Child, St. John the Baptist, and St. John the Evangelist.

The painter is neither skilled as a draughtsman nor talented in rendering expression; the figures are vulgar, the faces coarse. In the Annunciation we observe a gentle spirit in figures of slender make. In the Calvary the attitudes are strained, and energy is roughly displayed. The two apostles seem better than the rest, are perhaps by a different hand from the other parts of the decoration, and suggest reminiscence of the art of the schools of Gubbio and Fabriano. The colouring is everywhere wanting in vigour and effect.

In continuation of these, we should note equally defective work in the chapel of the Redeemer, inside the church, where Christ is represented on the Cross, with the Baptist and St. Sebastian on one side and the Virgin and the Archangel Michael on the other. The patron of the chapel, a friar, kneels by St. Michael, who recommends him.

¹ The character of paintings of this period may be found in a colossal erect Virgin holding the Infant and adored by a kneeling patron, inscribed: BENEDICTVS FODRIVS HANC EX VOTO ANNO SALVTIS MCCCLXX. The figure of the patron is repainted in the style of Boccaccino. The dress of the Virgin is renewed, the figure long, slender and of angular form. This picture falsely assigned to Giotto is possibly by Casella.

Of less importance, but of the close of the fourteenth century, is a very feeble fresco, representing the Virgin and Child, in a lunette in the cathedral of Alessandria. Early Piedmontese painting thus shows itself to be extremely poor.

In the church of Gradaro, a country place in the province of Mantua, there are wall-paintings, recently discovered under white-wash, representing scenes from the Old Testament. The oldest of them were probably executed in the thirteenth century, and they are interesting as showing the way in which Gospel subjects were represented at that time, but the treatment is not that of any skill.

Better, though not at a high level, are the frescoes in a private dwelling at Mantua, known in early times as the Torre della Gabbia. The subjects are the Marriage of St. Catherine, Christ amongst the Doctors, the Epiphany, and the Crucifixion. It does not appear that these works are all by the same hand. They are handled in the style of the Giottesques, of whom Stefano da Verona was one.

After the middle of the thirteenth century when, as has been noted elsewhere, the Baptistery of Parma was decorated with frescoes showing an effort to improve on the degenerate practice of the period, artists of a still mediocre character flourished in succession in that city. In the Baptistery itself the lower walls are covered with rude productions, the least defective of which is a fragment of a figure of St. Lucy, to the right of the entrance, above which the words "B·TOLIN (? BARTOLIN) DA PLACEN F" have been erroneously considered to indicate a painter. In reality the inscription refers to the person who ordered the fresco.¹

¹ A Crucifixion with Saints, more modern, and painted at the close of the fourteenth or rise of the fifteenth century, reveals the slow progress of Parmesan art at that time. Setting aside the rude paintings of the latter period in the chapels of the Parma Duomo, we have to notice the wall decorations of the sacristies. In that of the "Canonici," a ceiling with the Saviour in Benediction, side walls with a partially renewed Nativity of the Virgin, prophets in the arch of the entrance, an annunciation with a kneeling donor, and a much-injured Sposalizio may repay examination. In that called "Del Consorzio," of old, Cappella S. Martino, second-rate productions are a Madonna adored by a bishop introduced by his patron saint in the ceiling, on the side St. John the Baptist with two angels above him, and in other spaces figures of prophets. If, as tradition vouches, the kneeling bishop be Monsignor Rusconi, whose episcopal reign at Parma lasted from 1380 to 1412, the

Piacenza boasts also of relics dating as far back as the close of the fourteenth and rise of the fifteenth century. Such are the repainted figures of saints on the pilasters of the church of Sant' Antonio, a picture in eight compartments illustrative of the life of St. Anthony, in the sacristy of the same church; two predellas with half-length saints in the Archivio Capitolare of Sant' Antonio; and frescoes, or rather remnants of the same, in the right transept of the cathedral, representing the Virgin and Child adored by a bishop, who is presented by a female saint and St. Lawrence, another female and St. John the Baptist.

But these are uninteresting remains in comparison with a triptych by Bartolommeo and Jacobino da Reggio, belonging to a private collection in Robecco d' Olio, in the province of Cremona. Pictorial records reveal the existence of Bartolommeo and Jacopo Maineri, who were employed by the municipality of Reggio in December, 1462. The names on the altarpiece at Robecco may point to these individuals and give an example of their skill, unless we admit that the word "Regio" in the inscription of the triptych is a mutilation of "Corregio."¹

In the central panel is the crucified Saviour, with angels catching the blood from the wounds. At the foot of the cross is the Magdalen, on one side the Virgin fainting in the arms of the Marys, on the other St. John the Evangelist and guards; on each of the wings of the triptych there are six saints in couples, with a lower course containing eight saints in couples—in all twenty-eight figures, some of them mutilated, above which, in two pinnacles, the Virgin Annunciate and the Angel Gabriel are depicted.

date of these paintings may be fixed with some certainty, the chapel having been erected by his orders and being sacred to his remains. The style is Umbro-Sienese of the close of the fourteenth century. A Madonna on a pilaster in the choir of the Duomo is without any specific character.

Later works may be found in the ex-church of San Francesco of Parma, one of which, in part obliterated, represents a kneeling patron in front of the Virgin and Child enthroned between St. John the Baptist and St. Francis. An inscription reveals the following: *HÆC FIGURA FECIT FIERI MAGISTER DE MOCIIS DE COTIGNANA MURATOR 1448.*

Of the same feeble class is a remnant of a Crucifixion, the only remaining production in San Francesco, now a prison, of which the walls have been whitewashed.

*¹ It seems to be established that this altarpiece is by Jacopo and Bartolommeo Maineri of Reggio.

This is an important contribution to our knowledge of local art in Central Italy in the fourteenth century. The style is that of the painters in the country parts of the duchies in that age, and is manifestly an art of a very uncivilised region.¹

It is about the same art as that which characterizes frescoes in the cathedral of Parma, executed about 1440, and illustrating the legends of St. Fabian and St. Sebastian in one chapel and the lives of St. Christopher and St. Catharine in another, assigned to Bernardino Loschi, of whom we shall speak later on in these pages.

We saw that in the far north, at Cividale, paintings as old as the eleventh century were to be found. There are works by nameless artists of later centuries in the same place.

On the high altar of the cathedral, an Adoration of the Magi, between St. Dominic, St. Thomas Aquinas, and the prophet Daniel, is exposed to the worship of the people.

It is possible that this altarpiece, which is very feebly wrought and bears the date of 1402, is by the artists who produced some of the later frescoes noticed on the walls.²

Recent changes in the construction of the church of Gemona in Friuli have caused the destruction of a fresco by Nicholas of Gemona in 1331.³ The art of that time is, however, sufficiently

¹ Robecco d' Olio. Signor Luciano Aragona. The panels are in their old framing. They are in part damaged, the lower figures being in some cases without legs and feet, but the surfaces generally are only dusky from the effects of time, and are not repainted. On the central panel: HANC TABVLA FECERVIT. BARTOLOMMEV. ET JACOBINV D REGIO. See also *Notizie degli artisti Reggiani*, by G. B. VENTURI. Modena, 1883.

* This picture is now in the Brera Gallery, No. 416.

² Cividale, Duomo. The altarpiece is worn at the lower part, in consequence of which the legs and feet of the figures are obliterated. An inscription runs: MCCCCII HOC OPVS FECIT FIERI RELIGIOSA DOMIN GIOVANA MONALIS VIVS MONASTERII. Similar character may be observed in fragments of frescoes on the outer wall of the church of Santa Maria delle Valle at Cividale.

³ See the inscription in MANIAGO, *Storia delle arti Friulane*, 8vo, Udine, 1823, p. 35, and LIBUTI, *Notizie di Gemona*, p. 119, *apud* Maniago, *u.s.*, 167. It is probably of this Nicholas that we have records in the Archivio Notarile of Udine, *ex. gr.*—1334, August 17, Pre Gabriele apprentices his son Biasutto to "M^o. Niccolò pittore, figlio di Marcuccio da Gemona"; 1337, record of Niccolò's existence; 1361, notice of his son Francesco; 1365, Will of Donna Maria, daughter of Niccolò pittore of Gemona, deceased in 1361; 1406, the widow of Maestro Niccolò of Gemona is still living.

illustrated in a large wall-painting in the church of Venzone, where a local artist of Giottesque type has represented the consecration of the building, which took place in 1338 in presence of the Patriarch Bertrand and his clergy, attended by the superintendent Bartolommeo Scusano and a group of friars. Above this principal scene is a representation of the beatified Bertrand between ten bishops and six angels with tapers and censers. The best part of this composition is the group of friars. But the figures, though well proportioned and carefully drawn in, are slight and feebly coloured, and without effective relief by means of light and shade.

Similar work will be found in the Duomo of Venzone in a chapel called "del Pio Istituto," as well as in neighbouring churches, where there are poor remnants of the following subjects: Christ Enthroned with the symbols of the Evangelists and the twelve apostles, in San Giacomo, and Christ with the symbols and the doctors of the church, in Santa Lucia.

Of the same class are Christ and St. John the Baptist in the hospital of Gemona, and scenes from the New Testament in Sant' Antonio Abate a San Daniele, rude pictures, certified with the date of 1405, representing the Nativity, the Flight into Egypt, a fragment of an Epiphany, and other fragmentary paintings.

Belluno, towards the German-Italian frontier, had early painters, of whom Simone da Cusighe is one. But Simone hardly deserves to be remembered except as marking the low ebb of the tide of art in that place.¹

¹ Simone da Cusighe is not unknown as Simone dal Peron, both Cusighe and Peron being names of villages near Belluno. He finished on the 20th of June, 1397, the altarpiece of the high altar in the Duomo of Belluno, for which he received 440 lire. He was present *ex-officio* at the opening of the great relic shrine in the Duomo on the 17th of June, 1400. He died before 1416, being mentioned as "quondam" in a record of that year (Records of Belluno favoured by Signor Don Francesco Pellegrini, Professor in the Liceo of that city. See also MIARI, *Dizionario*, u.s., p. 61; and TICOZZI, u.s., 2, 3).

In the Belluno Baptistry, previously in San Martino, is an altarpiece in thirteen compartments. In the lower course are four scenes from the life of the Baptist, entirely painted or repainted in the seventeenth century; above, centre, St. Martin sharing his cloak, and at the sides a double course of eight panels with episodes from St. Martin's legend.

Belluno, Casa Pagani: Virgin of Mercy between a double course of eight panels

Further up in the Alpine regions we come upon frescoes of old date, much injured and repainted, in the church of Sta. Orsola at Vigo di Pieve di Cadore. The subjects are Scenes from the Legend of St. Ursula. One of them represents the saint with a banner in her hand, attended by her companions, and adored by the patron Osvaldo da Sacco and his wife, who kneel in the foreground. The painter of these frescoes works in the style of the artist whom we saw at work in the Duomo of Venzona.

Venice last claims attention. It may be said to have been, as regards art, a Byzantine colony; and admitting, with Zanetti,¹ that there were numerous Venetian painters in 1290² who claimed to be natives of Venice, it is not the less true that the old traditional forms and customs of early centuries were preserved in painting till the middle of the fifteenth century. Everything in Venice bore so completely an Oriental character in edifices and mosaics, as well as in the luxury and fondness for show of the inhabitants, that we may easily conceive its clinging long to that which had already been rejected by the rising taste of people in other parts of Italy. But Venice also constantly preserved her relations with the East, and thus kept alive the traditions of Byzantine art to the exclusion of the influence of Giotto and his followers; and as late as 1350 we find mosaics such as those of the chapel of St. Isidore, in St. Mark's at Venice, illustrating the life of the Baptist, as thoroughly Oriental in character, in brilliancy of colour, richness of execution, and classicism of composition, as any of the older productions of the

representing incidents of the life of St. Bartholomew, inscribed: AN. MCCCLXXXII INDIC III DIE XX AVGVSTI ACTVM FVIT H. OPVS ONESTO VIRO DOMINO P^o XFORO CAPELLANO S. BARTOLOMEI SIMON FECIT. This piece is now in the Venice Academy, No. 18. Same collection: St. Anthony Abbot enthroned between SS. Joatas, Gottardo, Bartholomew, and Anthony, inscribed: SIMON PINXIT. Sala (church of): frescoes inside, fragments of saints and apostles; façade, St. Martin sharing his cloak. Orzez, originally in parish church of San Michele, now in Chiesetta della Madonna: Virgin and Child between SS. Roch and Sebastian, wood, half life-size, much repainted. All these are rude temperas and examples of the most childish art.

¹ ZANETTI, *Della pittura Veneziana*, 1771, p. 10.

^{*2} The earliest known *capitolare* of a local guild of painters in Italy is that of Venice. It is dated December, 1271. See MONTICOLA, *I. Capitolari delle Arti Veneziane*, Rome, 1905.

same art in previous times. Leaving to Zanetti and Lanzi the catalogue of early names without works,¹ which may be enlarged by a reference to Verzi,² and which only proves that numerous painters existed at Venice in the thirteenth century, we may notice an old panel in the oratory of the "Scuola di Carità" in Sant' Agnese at Venice, representing St. Cataldus and St. Blaise giving a benediction to the blessed Giuliana. This panel was the lid of a sarcophagus which contained the remains of Giuliana, a holy nun whose death occurred in 1264. It seems to have been painted towards the close of the thirteenth century, and executed in the very coarse style of the period.³ Similar coarseness may be observed in a picture which once belonged to the Ospizio Badoer at Venice, now in the sacristy of San Giovanni Evangelista, where the Virgin is represented in half-length with outstretched arms, and a small figure of the Infant Christ is in a mandorla on her breast. On one side St. John the Baptist and St. Peter are standing; on the other there remains part of the figure of the Evangelist. The name of the painter inscribed on this rude production is Franciscus.⁴ But Franciscus, like most of his Venetian contemporaries, inherited the old and well-worn forms of earlier centuries, upon which he made no improvement.

In the same spirit an artist who remained obscure executed the figure of Saint Donatus in episcopal dress, adored by miniature portraits of Donato Memo, Podestà of Murano, and his consort. The altarpiece, now in San Donato of Murano, is dated 1310. It is embrowned by age, but retains the flatness characteristic of the time, when flesh tints were raised like a crust and worked over green, with brownish shadows and rouge on the cheeks and lips, and a barbaric glitter was produced by stamped halos profusely gilt.⁵ It seems tempting to endeavour to connect

¹ LANZI, ii., p. 33. ZANETTI, p. 3.

² VERZI, *Notizie sopra la Pittura Bassanese* (Venezia, 8vo, 1775), p. 9.

³ LANZI notices this production, *u.s.*, ii., p. 73.

⁴ Venice, S. Gio. Evangelista, wood, half-lengths of life-size, inscribed: FRANCISCUS PINSIS OCP.

⁵ Murano, San Donato. San Donato is less than life, his form outlined heavily in black. The draperies are broken by angular lines, the brown flesh very dull. Inscribed: CORANDO MCCCX INDICION VIII IN TEMPO DELO NOBELO HOMO MISER DONATO MEMO, HONORADO PODESTÀ DE MYRAN FACTO FO QVESTA ANCONA DE MISER SAN DONADO.

this picture with Bartolommeo of Murano, a painter who lived at the beginning of the fourteenth century in the parish of San Stefano of Murano, and who died in 1325, leaving a will which may still be read in the archives of the notaries of Venice. But were it possible to establish this connection, it would only prove once more that Venetian art in this age was nothing more than a continuation of that of earlier times in all its barbarisms and imperfections.

A better example of early Venetian painting is the Pietà, by one "Angelus," in the Correr Museum at Venice, where Christ in front of the Cross stands partly concealed in the tomb, attended by two angels in flight, the Virgin looking at Him with melancholy gaze on the right, the Evangelist in silent grief on the left. It is characteristic of all the figures that the head and toes are disproportionately large, the limbs slender and feeble, and that the faces are altogether without elevation. Yet the treatment is careful, and there is some depth in the highly coloured flesh and vestments.¹ The fact that a painter of the name of Angelus lived at Venice in the first quarter of the fourteenth century is proved by the will of Angelo Tedaldo, which was made on the 30th of December, 1324, and is now preserved in the Archives of the Notaries; but there is no evidence as yet that these two names apply to a single painter.

It is unfortunate that the early specimens of Venetian art which remain to us should be so uninteresting. We might have looked with pleasure at the "Battle of Canale Orfano," represented on the Piazza di Rialto, and restored in obedience to a government decree in 1459;² at the decorations of the Townhall in the Rialto, which were first exhibited in 1324;³ or the legend of Barbarossa, in the old chapel of San Niccolò in the Ducal Palace; or, to conclude, the portraits of the Doges, amongst which there figured in 1355 that of Marino Faliero, which was removed in 1365, after his execution for treason. The very names of the artists who produced these works have perished, and were pro-

Venice, Correr Museum, Room XV., No. 64, wood, inscribed ANGELVS PINXIT, gold ground, figures seen to the knees, nearly of life-size.

² The decree in LORENZI, *u.s.*, i., p. 81, and SANSOVINO, *Ven. disc.*, 364.

³ SANSOVINO, *Ven. disc.*, *u.s.*, 234.

bably forgotten before the pictures disappeared. But we have record of Paolo di Venezia,¹ who painted the altarpiece of the Ducal Chapel of San Niccolò in 1346, the casing of the celebrated Pala d' Oro in 1345, and the Death of the Virgin in 1333.²

The Death of the Virgin was once in San Francesco, and is now in the Municipal Gallery at Vicenza. It is an altarpiece with wings.³

In the centre the Virgin lies on her bed attended by the apostles; above the group, Christ in a choir of angels takes the soul of Mary to heaven. In the wings are St. Francis and St. Anthony of Padua. Saints in the plinth and pinnacles seem the work of an inferior hand, perhaps Battista of Vicenza, of whom we have treated in earlier pages.⁴

The figures are all of Byzantine type, fleshless, large of head, dressed in tight clothing relieved by gilded lights; the contour is strong, the modelling boldly applied in the old traditional method of *verde* blended into brownish lights, rouged on the cheeks and lips. Paolo in 1333 was a true representative of the Levantine style which found favour at Venice in the fourteenth century. His manner remained unchanged in the shrine or Pala d' Oro at San Marco of Venice, which was executed twelve years later.

There, in the upper spaces of a range of panellings, are half-lengths of the dead Christ, with the Virgin, St. Mark, and St. George on one side, St. John Evangelist, St. Peter, and St. Nicholas on the other. Under these seven panels there are seven others containing Scenes from the Legend of St. Mark.

On the extreme left, the first panel shows St. Peter attended by cardinals and prelates giving the mitre to St. Mark; second, St. Mark

*¹ From a document of the year 1341, it seems that at that time Paolo was living in the parish of S. Luca. Arch. di Stato, Venice, Sezione Notarile, Busta No. 988, Protocollo No. 16.

*² The earliest known work of Paolo, a much-injured painting of the Virgin Enthroned, is to be found at Piove di Sacco, in the church of S. Maria dei Penitenti. It is dated 1332. My late friend Dr. G. Ludwig first drew my attention to this picture. See PINTON, *Nuovo Archivio Veneto*, 1891, vol. i.

*³ No. 28. An inscription at the base of the central panel runs as follows: MCCCXXXIII. PAVLV. DE. VENECIIS PINXIT HOC. OPVS. The panels are well preserved, the figures of small size.

*⁴ *Antea*, p. 247.

curing the shoemaker who had wounded his hand with an awl; third, St. Mark guarded in prison and comforted by Christ, who appears to him in a vision; fourth, St. Mark, chained by the neck and wrists, driven out of the Temple; fifth, the body of St. Mark carried on a vessel, at the head of which he appears alive, adored by the sailors; sixth, the head of St. Mark exhibited in church, adored by the Doge and his suite, and the Venetian clergy; seventh, the tabernacle in St. Mark surrounded by lame or infirm people in prayer.

The style is the same in this series of panels as in the altarpiece of Vicenza. The compositions are fairly put together, but the figures are mostly in violent or strained action.¹

The inscriptions on this important monument of Venetian painting show that Paolo, who was alone in 1333, was in partnership with two sons in 1345. In 1357 he was practising with one son only as a partner, but he still worked in the Græco-Byzantine style, of which there is an illustration in a Coronation of the Virgin in a private collection at Munich.²

Christ on the right, crowned and holding a sceptre in His left hand, places the crown on the Virgin's head, who sits opposite to him on the left. On the floor, which is cut out into hexagonal blocks, the sun and the moon are depicted. Angels play instruments on the seats, and others are similarly occupied in the golden sky behind the triangular cusps of the throne. There is no picture by Paolo which more clearly illustrates the conventionalism of a school which preserved to the last the quaint exaggerations of size in heads and slenderness in fleshless bodies handed down to the guildsmen of the fourteenth century by those of the eleventh and twelfth.³

The latest picture attributable to Paolo of Venice represents the Tiburtine Sibyl's prophecy to Octavian, a panel in the museum

¹ The panel representing St. Mark driven from the Temple is inscribed with the words: MAGR. PAVLVS. CV. LVCA ET JOHE. FILIIS SVIS. PINKERVNT HOC OPVS. The panel containing the consecration of St. Mark has the following: MCCCXLV. M^s APLIS. DIE. XXII. But Moschini gives the date in *Guida*, u.s., i., pt. i., p. 296, as . . . CCCXLIV. The panels have been cleaned and restored, and are in a very dark condition.

*² This picture is now in the gallery at Sigmaringen.

³ On this old picture are the inscriptions: MCCCLVIII PAVLVS CVM JOHANINVS EV^{EV} FILIV^{VS} PISERV^{NT} HOC OP^{VS}. The picture is a little worn down, notably so in the gold damaskings. It was exhibited at Munich in 1869.

of Stuttgart, in which the Eternal and the Virgin and Child are in the sky, and on the left foreground the Sibyl's prophecies, whilst to the right an idol is overthrown. This hard Byzantine production bears the name of the painter and the ciphers of 1358, and although the inscription is not above suspicion the painting looks like the work of our Venetian.¹ History does not tell when Paolo died. It is silent about his sons.

But generations of painters were yet to flourish in Venice before any striking change occurred in the traditional habits of artists. At one time professional caste was instituted in the islands, and there was a prospect that certain occupations would become hereditary. Whether this was to happen with artists, whether the old guilds distinguished painters of history or portraits from painters of religious pieces is not known; but it is curious that a will of the year 1365, which still exists in the record office of the Venetian notaries,² should introduce us to two generations of "painters of saints," whilst another craftsman not in direct descent should not be so distinguished.

The will of 1365 is drawn up in Latin at the bidding of Niccolò of Venice, *pictor sanctorum*, in bad health but of sound mind, who bequeathes a legacy to Pietro, his son by his first wife, and selects as his executor Lorenzo, whom he also describes as *pictor sanctorum*, his son by his second wife. Niccolò and Lorenzo are well-known names in the annals of Venetian art in the fourteenth century. Pietro, it has been thought, may be the father of Niccolò di Pietro, a painter of good repute at the opening of the fifteenth. The question whether pictures signed Niccolò or Nicoletto Semitecolo are by the same hand as pictures by Niccolò di Pietro, *pontis Paradisi*, of whom we shall treat presently, is as difficult to answer as that respecting the identity of these artists and the persons named in the will of 1365.³ But it is matter of fact and of history that we possess

¹ Stuttgart Museum, No. 465, wood, 3 feet 3 inches high by 2 feet 9 inches, inscribed on the base of a fountain: MCCCXVIII PAVLVS CVM FILIO. This inscription seems renewed in modern characters.

² Archivio di Stato, Venice; Sezione Notarile, Testamenti Pietro Corozati, B. 1039.

³ As Cavalcaselle shows elsewhere, Niccolò di Pietro and Nicoletto Semitecolo were two different artists. See CAVALCASELLE E CROWE, *Storia della Pittura in Italia*, vol. iv., p. 313.

altarpieces and panels representing saints or saintly subjects by Niccolò Semitecolo, whose labours are traceable from 1367 to 1370; Lorenzo, whose works were executed between 1357 and 1372; and Niccolò di Pietro, by whom we have pictures of 1394 and 1404.¹

Equally curious is the coincidence that in a list of incumbents of the Venetian church of Sant' Agnese, we find the post of *plebanus* held by Niccolò Semitecolo in 1364 and by one Stefano in 1386, and pictures exist in considerable numbers produced between 1369 and 1386 in which the painter Stefano signs himself *plebanus* of Sant' Agnese. Yet we cannot affirm that the incumbent Niccolò Semitecolo is identical with the painter of the same name, whilst it seems more probable that Stefano the clerk and Stefano the artist are one individual.² We must not forget that Venice was a city in which congregations were not debarred from the privilege of selecting their own incumbents.

However this may be, an important Venetian master, whose earliest authentic work we find in Padua in 1367, is Nicoletto Semitecolo, noted as Niccolò Semitecolo in a Venetian epigraph of 1370.³ The altarpiece of Padua, in six parts, has been broken up and put together again.⁴

In the central part the Virgin Mary sits enthroned, giving the breast to the Infant Christ, from whose presence light is projected over the picture. Beneath is the Eternal holding the Saviour in the position of one crucified, and with blood flowing fresh from the wounds. Four other panels represent (a) St. Sebastian before the two judges comforting his companions, St. Sebastian standing on a platform and bound to the stake that rises from it; (b) two groups of bowmen shoot arrows to the right and left, whilst a priest points to the martyr, who is addressed by the two judges from a *loggia*; (c) the companions of St. Sebastian are beaten to

*¹ And also of 1409, in the church of S. Maria de' Miracoli. See BONI, *Archivio Veneto*, t. xxxiii., p. 241.

² CICOGNA, *Iscriz. Ven.*, v., 506-7. Stefano signs himself "Pleb. Sant Agn." in 1369 and 1381, yet he is registered as *plebanus* in 1386, only Cicogna suggests that Stefano may have been *plebanus* interruptedly, but he adds this is a problem difficult to solve.

³ CICOGNA, *u.s.*, i. 97, quotes as follows: MCCCLXX. X. DECEMBRIO NICOLÒ SEMITECOLO FECIT HOC OPVS. This inscription was once on a picture in S. M. de' Servi at Venice, which Cicogna was unable to discover.

*⁴ This altarpiece is in the Biblioteca Arcivescovile at Padua. It bears the inscription: NICHOLETO SIMITHECOLO DA VENEXIA impese (sic) MCCCLXVII A DI XV DE DECEMBRE.

death with clubs; (*d*) St. Sebastian attended by the clergy is deposited in a classic sarcophagus, St. Lucina supporting the body, which is held by two men.

A figure of Daniel on the back of the panel representing the saint at the stake shows that the altarpiece was painted on two sides.

The group of the Virgin and Child, with its melancholy serenity of expression, contrasts somewhat with the grim Eternal and the grave but ill-shaped figure of the Redeemer, whose bony frame is ungainly and heavy. The scenes of St. Sebastian's martyrdom would be more attractive were they less strained in action and movement and less common in expression. The realism of scanty limbs with swollen articulations and large extremities, or heads superabundantly furnished with unkempt hair, is unpleasant, and some of the archers who shoot their arrows at St. Sebastian are like Tartars or Chinese monsters with large heads and staring eyes. Yet there is a certain impulsiveness in all the pictures which attracts attention. The treatment varies but little from that of earlier Venetians. The colour is strong, of a powerful brown in flesh and well worked in over *verde*, the execution is careful, the general run of outlines correct, and the drapery, where there is any, fairly simple in cast. It cannot be affirmed that this Paduan altarpiece was executed at Padua, but it seems clear that the painter was not unacquainted with the works of the Paduan Guaricuto; and he probably studied Giotto's frescoes at the Arena, because he displays a curious and rare superiority in certain figures, such as Sebastian and his companions before the judges, or the people carrying his body in the burial, which would be almost too good for one who had not looked at the great masterpieces of the great Florentine. It is to be regretted that we should not possess Semitecolo's picture of 1370, of which the epigraph was preserved by Cicogna. It was in the convent of the Servi, and was called the "History of the Volto Santo," by Sansovino, and it may have been a cloth of St. Veronica.¹ Other pictures attributed to the master—some, indeed, certified with signatures, would carry us into periods an hundred years apart but that the inscriptions are false. In this

¹ SANSOVINO, *Descritta*, u.s., 162.

class is a Coronation of the Virgin in the Venice Academy, which looks like work of Stefano, and is dated 1351;¹ a Virgin and Child with scenes from the Passion and figures of saints in the Correr Museum; a collection of twelve panels, dated 1351, by a rude artist of the fourteenth century;² and a Virgin and Child of the same museum, with the Baptist and another saint in attendance; and the Annunciation and Assumption in supplementary panels; an altarpiece likewise of the commonest make, dated 1372.³

There is better cause for assigning to Semitecolo a set of nineteen saints in the gallery of Berlin, which is catalogued as work of the Paduan school.⁴

The practice of Lorenzo of Venice extends over a longer period, and covers a larger number of pictures than that of Semitecolo. The earliest panels bear the date of 1357, the latest that of 1372. The first is a large altarpiece in courses, with pilasters and pinnacles.

With the exception of a figure of the Eternal, which seems to be by Benedetto Diana, the seventeen panels within the pilasters, thirty-six saints on the pilasters, and five anchorite saints in rounds in the predella are by Lorenzo, whose name and the year 1357 are on the pedestal. The principal central panel contains the angel bending before the Virgin Annunciate, God the Father and the Dove above the group; in the foreground, in a kneeling posture and in prayer, is the miniature of Domenico Leon, the donor; at the sides of the Annunciation are eight saints.⁵

¹ Venice Academy, No. 23. Inscribed with the modern words NICOLÒ SIMITECOLO MCCCLI.

* A poor picture and much repainted.

² Venice, Correr Museum, Sala XV., 17. At the sides of the principal group are five couples of saints; in seven panels the Virgin and the Angel Gabriel and scenes from the Passion, with the false inscription: N. SEMITECOLO MCCCLI. Cicognara quotes the altarpiece as bearing the date of 1400 (*Iscr. Ven.*, iv., 675).

³ Venice, Correr Museum, Sala II., No. 3. With false signature NICOLO VENETO MCCCLXXI.

⁴ Berlin Museum, No. 1,168. Ten standing saints on gold ground, wood, 0.29 m. high by 0.83; and No. 1,169, Berlin Museum, wood, 0.26 m. high by 0.77.

* This picture is not now exhibited at Berlin.

⁵ Venice Academy, No. 10. The restored inscription is in all catalogues and in Cicogna, *Iscrizioni veneziane raccolte ed illustrate*, vol. i., p. 459.

Compared with Paolo, Lorenzo is an artist whose work illustrates the progress of Venetian painting, because his figures are more natural in movement and proportions, more kindly in air, and more expressive generally than those of the older Veneto-Byzantine school. The draperies too are fairly cast, whilst the flesh retains the old-fashioned olive tinge with an additional polish and a lustre which bespeaks the use of a new varnish, or some novel application of wax. Copious ornament of damasking and gilt embroidery give a certain glitter to the surfaces. Passing on to a panel of 1359, once in possession of Dr. Pietro Cernazai at Udine,¹ which for the present can only be registered as a work certified by date and signature, we come to a fragment of 1361, a Virgin and Child in the municipal gallery at Padua,² which also bears Lorenzo's signature.³ More important, and more interesting in subject is the composite altarpiece of 1366 in the Proto chapel in the cathedral of Vicenza, where the Death of the Virgin is the principal subject delineated.

The composition is on the same lines as that of Paolo, in the gallery of Vicenza. The Virgin lies on her couch, and the apostles chant the service of the dead. At the sides are eight saints, two of whom, St. James of Galicia and St. Gregory, each recommend a kneeling captain. In an upper course is the Crucifixion between six saints; in pinnacles, Christ in Benediction and angels; and in a predella, the Epiphany, with six apostles on each side. The style and design, as well as the execution, are Veneto-Byzantine.

A better picture, and perhaps the best that Lorenzo ever produced, is the Saviour Enthroned in the midst of the apostles, giving the keys to St. Peter, an altarpiece of 1369, in the Correr Museum⁴ at Venice. This is a piece which produces a powerful

¹ Udine, Dr. Cernazai. The Virgin in a choir of angels inscribed MCCCLVIII. ADI. XX. D. FEVRARO FO. FATA QSTA ANCONA. P. MAN. DE LORECV PENTOR IN VENEXIA. (not seen by the author). See LAZARI, *Notizia delle opere della Raccolta Correr*, 8vo, Ven., 1859, p. 2.

* This picture is now in the Venice Academy, Sala I., No. 650. The subject is the Mystic Marriage of St. Catherine.

** Museo Civico, No. 383. This picture has been much injured.

³ Venice, Correr Museum, Sala XV., No. 14. Inscribed: MCCCLXVIII. MENSE IANVARIJ LAVRENCIV PINXIT.

*⁴ Sala, XV., No. 14.

effect by the vigour of its tones and the lucid surfaces of colour blended to a polish. The Saviour is of striking aspect, but the forms and draperies are cast in the well-known mould of this period of Venetian art.

Two fragments¹ by Lorenzo also exist in the Venice Academy, one representing St. Mark and St. Peter with the painter's name, the other a Trinity and Annunciation, with St. Stephen, St. James, St. John, and St. Nicholas, with the name and the date of 1371.² The Annunciation is almost a repetition of the same subject in the altarpiece of 1357.

The Virgin and Child of 1372, once in the Campana collection, and now in store at the Louvre, is the latest of Lorenzo's works that can be authenticated.³

It may be remembered that a large cathedral altarpiece, in a chapel of San Jacopo Maggiore at Bologna, was described, the upper panels of which bear the name of Jacobus Pauli.⁴ All the figures of the lower course are in the old style with high projecting foreheads, and not without a certain old-fashioned sternness; the angel is long and slender, the St. George animated in movement. The picture is clearly Venetian, dark in tone, painted in sharp and mapped-out planes of full-bodied colour,

¹ Venice Academy, Sala I., No. 5. These are two panels. Under the S. Peter is the inscription MCCCLXXI MESI NOVETS. Under the St. Mark is the inscription LAVRECI PINXIT.

² Venice Acad., Sala I., No. 9, wood, 1.10 m. high by 1.50, inscribed: MCCCLXXI LAVRECIV PINXIT. All these panels were formerly in the Scuola di San Giovanni Evangelista; No. 17 was in the Malin bequest. The gold grounds are new.

³ Louvre, old catalogue, Napoleon III., No. 37, wood, 124 m. high by 0.50, inscribed: MCCCLXXII MESE SETEBRIS LAVRECI VENETIS PISIT D. The heads are repainted.

In the Brera at Milan a Coronation of the Virgin, No. 227, is erroneously assigned to Lorenzo. See *postea*, p. 272.

* A picture, or rather, a portion of a picture by Lorenzo Veneziano, representing two male saints, one of which is St. John the Baptist, has recently been added to the Kaiser Friedrich Museum. These two saints were previously in the Cheney collection.

⁴ The lowest course of this antiquated picture contains SS. Martin, Anthony, and Michael, a niche gilt and without ornament, an angel, a saint, and St. George overcoming the Dragon; above this base, a row of niches with busts in relief at each side of three little subjects, surmounted by another row of saints, Peter, Paul, Nicolas, Gregory, and another.



THE ANNUNCIATION
By LORENZO VENEZIANO
A portion of an altarpiece in the Venice Academy



TWO SAINTS

BY LORENZO VENEZIANO

From a picture in the Kaiser Friedrich Museum, Berlin

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verde in the shadows, red on the cheeks, and participating of the manner of Lorenzo and others of his time. The latest notice of Lorenzo seems to be that quoted by Cicogna, which represents the painter as living in 1379 at Venice, and contributing money to the prosecution of the Chioggian war.¹ His panels, with the exception perhaps of that in the Correr Museum, are all painted in a substantial, opaque, and hard tempera of sharp tones, dryly but carefully outlined; and his figures are generally defective in type and in the drawing of the extremities. Were the frescoes of Mezzaratta better preserved, it might be possible to determine in a positive manner whether Lorenzo of Bologna is the same as Lorenzo of Venice. As the Mezzaratta frescoes now stand, no connection is apparent and the painters are not identical. Yet Lanzi had had occasion to see "in the Ercolani Palace at Bologna" a picture inscribed "*Manu Laurentii de Venetiis 1368.*"²

We noticed amongst the works* assigned to Semitecolo a Coronation of the Virgin in the Academy of Venice.

This is a small panel, in which Christ with a regal crown on His head holds a sceptre, and places a crown on the head of the Virgin. His face is partially covered by a copious beard and thick hair which falls in long locks to His shoulders. The Virgin bends to Him with her arms crossed over her bosom. Four angels are at the sides of the throne, one on each hand, supporting the corner of a hanging. An arch with a starred vault separates a choir of five winged angels from the group below it.

This description recalls similar compositions by Paolo of Venice. The treatment is concealed by retouching and new gildings. An inscription contains the name of Semitecolo and the date 1351. And yet the style is not unlike that of Stefano, of whom we have other pieces of a later time, and it may be that the inscription is a modern fraud.³

The oldest authentic picture by Stefano is one at the Louvre, which does not bear his name, but is dated 1353. It is a small arched panel, in which the Virgin is seated with the Infant on

¹ CICOGNA, *u.s.*, i., p. 185.

² LANZI, *u.s.*, ii., p. 79.

³ Venice Academy, No. 23, from the Malin collection. See *antea*, p. 268.

her knee, to whom she is giving an apple. The gorgeous crown on her head, and the tunic richly shot with gold ornament, show how the *plebanus* of Sant' Agnese catered to the Byzantine taste of the time.¹

Equally characteristic is the Virgin seated, and presenting a rose to the Infant on her lap—an altarpiece in the Correr Museum, with Stefano's name and the letters of the year 1369. The Child more particularly displays the old Byzantine type. There is more expression in the Virgin; but the old style is apparent in the defective hands and wrists and voluminous drapery with its serpentine curves, whilst the heavy throne and its embroidered parts recall the Paduan barbarisms of Guariento.²

Of 1381 we have a further example in a Coronation of the Virgin at the Venice Academy, in which the figures are put together by Stefano in the fashion of Paolo at Vicenza. A set of pictures surrounding the composition, and once in the convent of Santa Chiara at Venice, represent scenes of the Passion and scenes from the life of St. Francis by a painter who is not, as has been supposed, Semitecolo, but an humble and nameless imitator of the Byzantine-Venetian mosaics of the fourteenth century.³ This painter is the author of a Coronation of the Virgin falsely assigned to Lorenzo Veneziano at the Brera of Milan, and this sham Lorenzo was originally in the place now occupied by the Coronation of Stefano.⁴

To these examples we are able to add an altarpiece in the same manner, comprising no less than twenty-four panels, with the Virgin and Child in its centre, in the oratory of San Martino

¹ Louvre, No. 1,541, wood, 0.93 m. high by 0.52; on the basement of the throne: MCCCCLIII. M. OT. The three last letters were once read as Maestro Ottaviano; and the picture on that account was assigned to Ottaviano of Faenza; but Mense Ottobris is probably the true reading. The panel belonged to the Campana collection.

² Venice, Correr Museum, Sala XV., 21. At the bottom of the panel: MCCCXLVIII, ADI. XI. AVOSTO. STEF. PLEB. SCE. AGN. P. The figures are on gold ground.

³ Venice Academy, Sala I., 21, altarpiece, wood, 2.20 m. high by 2.85; the centre-part from the Malin collection inscribed: MCCCCLXXXI. STEFAN PLEBANVS SCE AGNET. PINXIT. The Scenes from the Passion and the Legend of St. Francis from the church of Santa Chiara were erroneously ascribed to Semitecolo.

* The signature is not genuine.

⁴ Milan, Brera, No. 166, wood, 0.91 m. high by 0.63. See MOSCHINI'S *Guida di Venezia*, ii., p. 486.



THE CORONATION OF THE VIRGIN AND SCENES FROM THE LIFE OF CHRIST
EARLY VENETIAN SCHOOL

From a picture in the Venice Academy

at Chioggia, dated MCCCXLVIII. MENS. JVL. A fourth production of the artist is noted in the pages of Cicogna: The Virgin and Child, St. John the Baptist, St. John the Evangelist, St. Christopher, and St. Anthony the Abbot (1810) in the suppressed Convent of Saint Alvise at Venice.¹

In Stefano's manner we notice also a Virgin and Child with St. Blaise and St. Martin—a fragment—added, in 1839, to a damaged altarpiece by Giovanni and Antonio da Murano in the Cappella San Tarasio at San Zaccaria in Venice.²

In the school manner of Paolo, Lorenzo, and Stefano some further specimens will be found as follows: In San Donato at Murano a composite altarpiece, with the Death of the Virgin, St. Stephen, St. Louis, St. John the Baptist, St. James (?), St. Donatus, and St. Lawrence. In a predella, thirteen half-lengths of male and female saints are but partially well-preserved. In San Samuelli at Venice, in the Spiridione chapel, a niche in the wall contains a very dark and spotted representation of the crucified Saviour, nearly as large as life, in the manner of Paolo and Lorenzo.

In the sacristy of the church of the Salute, but formerly above the tomb of the Doge Francesco Dandolo in the Frari at Venice, is the Virgin holding the Child, who gives the benediction to Doge Dandolo, kneeling under the protection of St. Francis, whilst the Doge's wife kneels opposite recommended by St. Elizabeth. Four angels hold a damasked cloth behind the Virgin. This picture probably dates from some year after the death of Dandolo, which occurred in 1339.³

Notable, in passing, is a Crucifixion in the Academy of Venice, with St. Jerome and St. Augustine and the Virgin and Evangelist at the sides, bearing the signature of JACOBVS ALBAREGNO.

¹ CICOGNA, *op. cit.*, vol. v., p. 507, inscribed: MCCCXXXIII P. STEFANVS PLEBANVS (*sic*) S. AGNETIS PINXIT.

² Sigr. Lionello Venturi gives this Virgin and Child with two saints to Lorenzo Veneziano, comparing it with the polyptych in the Venice Gallery (No. 10), which was painted by Lorenzo in 1357. (See L. VENTURI, *Pittura Veneziana*. Venice, 1907, p. 26.)

³ This is one of the most important works of the early Venetian school. It seems to be of a later date than 1339.

This is an unknown artist, whose name is inscribed in suspicious characters on a picture by a feeble Giottesque.¹

Antiquaries have been inclined to think that Niccolò or Nicoletto Semitecolo, whose pictures we observed in the Duomo of Padua, is the same individual as Niccolò Pietri, dwelling at the bend of the bridge now called "del Paradess" at Venice, whose picture of 1394, with the name as above transcribed, is in the Venice Academy.²

The Virgin is represented in this piece seated with the Infant on her knee. Her left hand is on Christ's shoulder. He gives a blessing with one hand, and points with the other to a passage in a book before Him. Behind the Virgin two angels support a red cloth hanging at the back of the throne, and other angels play instruments. The carvings of the throne imitating stone, represent the Virgin Annunciate and the Angel Gabriel and angels. At the Virgin's feet is a small figure of a kneeling patron, wearing a white cap and a red coat.

In this late creation of the fourteenth century at Venice there is more grace, movement, and expression than are displayed in earlier Venetian pictures. The colours are lighter and brighter, the vestment tints more luminous, the treatment more careful, the drawing more accurate than before. The manner is still that of the old Venetians, and more nearly like that of Semitecolo than that of any other artist. Yet this may arise from the fact that Niccolò Pietri inherits a family practice and style.³

¹ Venice Academy, No. 25, from the Malin Collection, wood, 0.41 m. high by 0.56. At the foot of the Cross are the Virgin and Evangelist.

* ² As the authors ultimately realized, Nicoletto Semitecolo and Niccolò di Pietro are two distinct artists. (See CAVALCASELLE & CROWE, *Storia della Pittura in Italia*, vol. iv. Florence, 1900, pp. 313-15.) There exist three signed works of Niccolò di Pietro—the Madonna in the Venice Academy, the crucifix at Verrucchio, described below, and a Madonna in the church of S. Maria dei Miracoli at Venice, painted in 1409 for the Amadi family. This last picture is in a ruined state, but there is documentary evidence that it is by the master (see BONI, in *Archivio Veneto*, T. xxxiii., p. 241). Signor Lionello Venturi gives to Niccolò di Pietro a S. Lorenzo in the Venice Gallery, and contends, with reason, that this panel and also, in a measure, the master's other works, reveal the influence of Guariento, an influence which tended to differentiate Niccolò's style from that of the other Gothic-Byzantine masters of Venice. (See L. VENTURI, *Pittura Veneziana*. Venice, 1907, pp. 57, 58.)

³ Venice Academy, Sala I., 19, wood, 1.01 m. high by 0.65. The inscription runs as follows: HOC OPVS FECIT FIERI DOMINVS VULCIAN BELGARZONE CIVIS

But in addition to this example we have another in a crucifix in the Augustinian convent of Verrucchio, where Christ is stretched on the Cross, and the symbols of the Evangelists are placed in rosettes at the extremes. At foot of the Cross a dame in a long dark dress holds a crown in her joined hands. The style is similar to that of the Virgin and Child at Venice, the colour as clear. On a tablet united to the Cross is the name of Nicholas—with the addition of Paradisi, but without allusion to the Paradise bridge—and the date of 1404.¹ In addition to this also is the name of Chatarinus as carver of the cross. Doubts must continue to exist as to whether these examples of a Nicholas living in 1394 and 1404 are by the same individual as Nicholetto Semitecolo, who painted the Paduan altarpiece of 1367, the more as there is documentary evidence of the existence of an artist called Niccolò Paradiso, in the signature of a Venetian contract to which that person was a witness in 1419.²

On the whole, the paintings of Nicholas Paradisi, so-called from his residence near the bridge of that name, are but little inferior to those of Semitecolo, and they give weight to the opinion of Zanotto and Cicogna,³ that two names conceal the same painter.

Older in date, as in manner, than Niccolò, is Jacobello de Bonomo,⁴ the painter of an altarpiece dated 1385 in the church of Sant' Arcangelo near Rimini.

This monumental collection of panels contains the Virgin in a blue mantle embroidered with gilt flowers, holding the Infant Christ, who wears a golden tunic; at the Virgin's feet are two diminutive donors; above, is Christ crucified; below, the Virgin and Evangelist, between St. Mary Magdalen and St. Elizabeth. In six scalloped niches at the

YADRENSIS, MCCCXXXIIIIL, NICHOLAS FILIVS M^{RI} PETRI PICTVRI DE VENECIIS
PINXIT HOC OPVS QVI MORATVR. IN CHAPITE PONTIS PARADIXI. This picture was
bought from the Manfrin collection.

¹ Verrucchio. The inscription in full reads as follows: MCCCC.IIIL. NICHOLAV
PARADIXI MILES DE VENECIS. PINXIT. CHATARINV S^{CI} LVCE INCIXIT. See also
CICOGNA, *Iscr. Ven.* vi., p. 812.

² Professor Pietro Paoletti in the catalogue of the Venice Gallery (1903)
quotes a document showing that Niccolò was living in 1430.

³ Vol. iii., p. 89, and vol. iv., p. 675 of *Iscrizione, u.s.*

⁴ See PAOLETTI, in the *Rassegna d'Arte*, 1903, p. 65.

sides of the central panel of the Virgin and Child are St. Peter, St. Michael, and St. John the Baptist to the right, and St. Paul, St. Catherine, and St. Francis to the left—all full length. In the course above these, in half-lengths, St. Anthony, St. Clara, St. Lucy, St. Ursula, St. Agnes, and St. Louis of France—all on a gold ground.¹

The figures are slender, with large heads, and faces marked by pinched features; the hands are thin, and the fingers ill-drawn; a round eye marks the turn of drapery folds, mostly drawn in spirals. The shadow side is outlined in black, the light side in red. In the same character as this quaint product of Riminese art are two panels in the Correr Museum at Venice, representing a patriarch and Daniel, and St. Blaise and St. James in couples on gold ground.

Chatarinus, who is but a carver of frames, in partnership with Niccolò Paradisi, appears in 1404 to have occupied the same position in relation to Bartolommeus, who painted in colours an altarpiece of sculptured reliefs now in the Correr Museum, which once stood upon an altar in the church of Corpus Domini at Venice. An inscription on this interesting work of art gives the names of the authors as Bartolommeus Pauli and Chatarinus, the son of Andrea.² It is uncertain whether the first is the son of Paulo of Venice, whose pictures have been noticed in these pages, the second identical with the partner of Niccolò Paradiso.

But Chatarinus was a painter as well as a carver, and he is noted by Cicogna, the great antiquary of Venice, as the author of an altarpiece in San Giorgio Maggiore, bearing the date of 1374, which has unfortunately been stored away and lost.³ This mishap is in part remedied by the preservation of two other

¹ Sant' Arcangelo Rimini. On the base of the Virgin's throne: MCCCXXXV JACHOBELVS D. BONOMO . VENETVS PINXIT HOC OPVS.

² Inscribed: BARTOLOM. MI. PAVLLI PĪXIT. CHATARINVS. FILIVS MAGISTRI ANDREE INCIXIT HOC OPVS. See also CICOGNA, *u.s.*, ii., 422-3.

* Dr. Ludwig has published some documentary references to artists bearing the names of Caterino and Donato. (See LUDWIG, *Archivalische Beiträge zur Geschichte der Venezianischen Malerei* in the *Jahrbuch der Königlich Preussischen Kunstsammlungen*, 1903). It seems to be clear that Caterino di M^o Andrea, wood-carver, of the parish of S. Luca, who married a certain Moreta, cannot be identical with Caterino the painter.

³ This altarpiece was long preserved in San Giorgio Maggiore of Venice. It represented the visit of an angel to St. Stephen between eight saints, John, Mark,

altarpieces, one of them in the Querini-Stampalia collection executed in 1372 in partnership with Donatus, the other, completed in 1375, in the Venice Academy.

The first of these is a Coronation of the Virgin in a paradise of angels; a very rude and ineffective work, remarkable for much gilding and damasking of dresses.¹ The second is also a Coronation of the Virgin with a choir of eight angels, equally feeble and defective.²

Lanzi describes two altarpieces in Venice, signed severally "ANGELVS PINXIT," and "KATARINVS PINXIT." The latter's name appears as the carver of a picture by "Nicholaus Paradixi" just noticed.³

Chatarinus had practice on the mainland as well as in Venice, as is shown by his altarpiece that was seen by the authors in the hands of the Conte Orsi at Ancona,⁴ on the border of which we read his name.⁵

A production important only for its inscription, defective not merely in types, but in colour. The gazing eyes, the broad, rude touch and hard outlines are equally repulsive; and Chatarinus reveals the germ of the style which became marked in the school of Crivelli.⁶

Cyprian, and Jerome, and George, Bartholomew, Benedict, and Lorenzo. At the feet of St. Stephen there was a kneeling figure of the abbot Bonincontro (de' Boateri) and beneath the central figures the words: BONINCONTRVS ABBA . . . H . . . CHRISTVS SIT . . . MCCCLXXXIII NEL NIEXE DI DECEMBRIO KATARINVS PINXIT HOC OPVS.

¹ Venice, Querini-Stampalia Coll., wood, inscribed: MCCCLXXII M̄XE AGVSTI. DONATVS ET CHATERINVS PINXIT.

² Venice Academy, Sala I., No. 16, tempera on gold ground, wood, 0.90 m. high by 0.60, inscribed: MCCCLXXV DEMEXE DE MARZO. CHATARINVS PINXIT.

* In the same gallery is another Coronation of the Virgin by Catarino (No. 702). It is in the form of a triptych, and bears the inscription: CHATA PINXIT. On the wings are St. Nicholas of Tolentino and St. Lucy.

³ *Ibid.*, vol. ii., p. 6 and 423, and vol. iii., note to p. 89.

⁴ Representing the Madonna, between St. John the Baptist and St. Anthony the Abbot, St. Christopher, and St. James, with a Crucifixion in the upper course between St. Barbara, St. Bartholomew, and St. Lucy, St. Catherine, Sta. Chiara, and St. Mary Magdalen. A small figure of a donor kneels at the feet of the Virgin.

* This picture was recently in the hands of a dealer in Venice. It is now said to be in America.

⁵ CHATARI . . . NVS DE VENECII PINXIT. The painter's name is divided by a shield, with the donor's arms.

*⁶ The authors relate elsewhere that a picture of the Madonna Enthroned, with

It has never been affirmed that the early Venetian school was great in composition. It *has* been said that it was from its origin a school of colour. Yet in the fourteenth and half the fifteenth centuries the Venetians were not only inferior colourists to the Florentines, but to the Sienese and the Umbrians. That Gentile da Fabriano, an Umbrian, shed his influence over the art of Venice is admitted. He was the master of Jacopo Bellini, who studied Florentine masterpieces at Florence. But Venice did not lead as a school of colour till the arrival of Antonello da Messina and the Bellini. She kept that lead under Giorgione and Titian, and if she clung to old and worn traditions long after they had been abandoned by other cities, she compensated for previous supineness by the splendour and number of her later painters.

the twelve apostles and two angels, once in the Church of the Corpus Domini now destroyed, and which was regarded as a work of Catarino, passed some years ago into the collection of Prince Liechtenstein at Vienna. Neither Sig. Lionello Venturi nor the present writer has succeeded in finding this picture, but it probably exists in one of the innumerable residences of Prince Liechtenstein. (See CAVALCASELLE & CROWE, *Storia della Pittura in Italia*, vol. iii., p. 321, n. 2.)

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